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RB5 Lithuania

[For comparisons of the Constitution of the Lithuania Soviet Socialist Republic of August 25, 1940 as amended through April 7, 1948 with other constitutions of the Soviet Union, see 70: American Russian Institute, R1 Soviet Union, category 116.]

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113, 175 Lithuania RB5

[For historical data on Lithuanian-Ukrainian relations see:
4: Allen RD1 Ukraine, cat. 116, pp. 41-52; 56-58;--Analyst]

175, 113 RB5 Lithuania

[For the history of the relations between Lithuania and Russia from 1340-1569, see 7: Bregy and Obolensky, RD1 Ukraine, category 116, pp. 53-63.]

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104 other hand the names of older Lithuanian writers, even when they sometimes appear in the original texts in Polish forms according to the custom of the time, are given in their Lithuanian form: thus Daukantas instead of Polish Dowkont, etc.

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113 Altlitauischen," Tauta ir Žodis (People and Word), Vol. VII (Kaunas, 1931).

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A. The Place of Lithuanian in the Framework of the Indo-European Languages

000 Every language is an image of the thinking and feelings of a people. It gives an elaborate and colorful picture of the inner nature of the people in the most sensitive shadings, not only through what it says but also through what it does not say. For words and concepts with all their nuances, indeed even grammatical constructions--if they are for once not observed with the eyes of the philologist--are only symbols for all the elements of which the spiritual and intellectual life of a people consists and through which it is distinguished from others.

197 The Lithuanian language belongs to the Balto-Slavic branch of the Indo-European languages. With the languages of the Letts, Cours, Zemgalens, Selens and Old Prussians, it is included in a special "Baltic" group. Nevertheless there are differences to be noted here. The Lettish language is related to Lithuanian as a younger sister language. It has been more mixed with foreign elements because of its closer contact with German and has lost many ancient features which Lithuanian has faithfully preserved. Old Prussian, on the other hand, even more ancient in grammatical structure, seemed at first /12/ to stand considerably closer to Lithuanian, as far as could be determined from the few preserved records. Nevertheless as early in 1876 Kurschat found that from a linguistic point of view the relation of Old Prussian to Lithuanian was not really as close as that of Lettish to Lithuanian. He assembles a number of words of comparison of Old Prussian with Lithuanian, and remarks: "What may have been borrowed by one of these languages

197 from the other, by Old Prussian from Lithuanian or vice versa, must remain completely undetermined." (1)

1. A comparison of Old Prussian with Lithuanian is made more difficult by the fact that in the Old Prussian language little more than three translations of the Luther catechism (two from the year 1545 and one from the year 1561) have been preserved. At that time, however, as Kurschat observes, Old Prussian was already a language that was dying out, and apparently the translators were not enough in command of the language "to be able to reproduce it with reliable exactness." (Friedrich [113] Kurschat, Grammatik der littauischen Sprache, Halle, 1876, pp. 56-57.)

With the close relationship of the Lithuanian, Lettish, and Old Prussian languages the common features in their vocabularies are naturally not surprising:

	Lithuanian	Lettish	Prussian
"god"	dievas	dievs	deivs
"hand"	ranka	ruoka	ranko
"head"	galve	galva	galvo
"iron"	gel(e)žis	dzelzs	gelso
"steel"	plienas	pliens	plainis

Nevertheless, in spite of such similarities the fundamental differences between these languages should not be forgotten, as they strike us for example in the word bread: Lithuanian duona, Lettish maize, and Prussian geitis. Very frequently, too, we find the case that Old Prussian contrasts markedly in its vocabulary with Lithuanian and Lettish:

	Lithuanian	Lettish	Prussian
"butter"	sviestas	sviests	anktan
"milk"	pienas	piens	dadan

Modern linguistics therefore assumes that the primitive Baltic language split into two branches sometime between the fifth and third centuries B.C. -- a western /13/ (Prussian) and an eastern, to which would be assigned the languages of the Lithuanians, Letts, Cours, Zemgalens, and Selens. From the eastern branch resulted later -- presumably in the eleventh and twelfth centuries -- the languages of the individual peoples. (2)

●[113] 2. Trautmann, Altpreussische Sprachdenkmäler, pp. VIII-XV.

The question of what place Lithuanian holds within the Indo-European languages stimulated research very early. As early as 1856, in the introduction to his Handbuch der litauischen Sprache, Schleicher gives us a clear definition when he observes -- in general not incorrectly: "The Lithuanian language belongs to the great Indo-European speech family. Indic and Persian, Greek and Latin, Slavic, Lithuanian, and German, and finally the language called Celtic are the branches of this family, and each branch is again divided more or less into languages or dialects ... Slavic and Lithuanian, however, resemble each other so much in many parts of their grammar and vocabulary that one could be inclined to consider them members of one and the same language group if great differences in other parts of the language structure did not keep one from such a view. Of all the living Indo-European languages, Lithuanian shows in its sound by far the greatest antiquity; hence its great importance for linguistics." (3)

[113] 3. A. Schleicher, Handbuch der litauischen Sprache (Prague, 1856-57), Vol. I, Litauische Grammatik, Introduction.

Since Schleicher wrote these words a period of almost 80 years has elapsed during which the Lithuanian language has been investigated by a great number of researchers, mostly Germans. The place of Lithuanian within the Indo-European language group is today unequivocally established: with the remaining Baltic and Slavic languages, as well as with Indic, Iranian, Armenian, and Albanian, it forms the so-called satem group of Indo-European, while the Germanic languages, together with Greek, Latin, and Celtic, belong to the centum group. "The difference exists in the fact that certain palatal sounds of the original language /14/ became sibilants in the satem languages but remained for the time unchanged or perhaps became harder in the centum languages." (4)

[113] 4. A. Senn, Kleine litauische Sprachlehre (Heidelberg, 1929), p. 2.

The connection of the Baltic and Slavic branches of the Indo-European languages has also been shown in detail by a whole series of older investigators, Brugmann, Leskien, Fortunatov, Porzezinski, Meillet, and others. In 1923, Trautmann published an etymological dictionary of the Balto-Slavic languages. (5)

[113] 5. Trautmann, Baltisch-slawisches Wörterbuch (Göttingen, 1923). Cf. also E. Fraenkel, "Zur baltoslawischen Etymologie und Wortforschung," Tauta ir Zodis, Vol. III (Kaunas, 1925), pp. 481-89.

Although Indo-European linguistics assigns

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[113] [1] 7. K. Būga, "Die litauisch-weissrussischen Beziehungen und ihr Alter," special number of the Zeitschrift für slawische Philologie (Leipzig, 1924), Vol. I, Nos. 1/2, pp. 26-55. Būga points out that a series of White Russian words of religious content must have found its way into the Lithuanian language even before 1387 (pp. 50 and 52). The same would apply to the terms for a number of objects with which the Lithuanians became acquainted through the trade with the White Russians even before 1200; e.g. glass, silk, market, donkey, radish, and others (p. 46).

quently looked upon as Slavic is of proto-Indo-European origin and thus equally at home in both languages. Finally, Lithuanian contains many words that passed over into the Slavic languages. A comparison of the Lithuanian language with the Slavic languages presents thus a great number of factors that have to be taken into consideration.

197 All in all we can say today that the relationship of these languages on closer observation does not prove to be as close as it appeared to [194] Schleicher. Above all, there is a strikingly small number of sibilants in Lithuanian, while the sibilants actually impose a special stamp on Slavic. [195] On the other hand, Slavic feeling for language is reflected to a large extent in the syntax and grammar of Lithuanian. Thus the Lithuanian language, exactly as Polish, puts the predicate substantive in the instrumental and puts the object in the genitive with negative verbs. Certain sibilants, e.g. the č in mačiau "I saw," are traceable for the first time around the turn of the fourteenth and fifteenth centuries, but do not represent a borrowing from Slavic. It is interesting that the educated Russian and Pole will not admit any close relationship of Lithuanian with his own language and that, quite the contrary, he is inclined to look at the Lithuanian language as something completely foreign.

1/[footnote to text on page 12, see cat. 192 or 197--Analyst]

197 184 the Memel. In the eastern group of High Lithuanian a series of dialects can also be distinguished. Dzūkijan, or Southeast Lithuanian, as well as North Lithuanian spoken in the river area of the Mūsă (north of Panevėžys) stand out as particular dialects. (8)

8. A. Senn, op. cit., pp. 5-6.

The large number of dialectal differences implies for the vocabulary and form of the language an enrichment not to be underestimated. This surprising richness in a relatively small territory /Unnumbered page with illustration--Lithuanian Landscape/ /17/ can probably be attributed primarily to the seclusion of the individual districts. This resulted from a backwardness of many centuries and a conservative adherence to inherited land. The differences of the dialects, however, are not so strong that they could destroy the unity of the language. The present literary language is based on the dialect of the South Lithuanian province of Užnemunė (earlier the gouvernement Suvalkija), which is spoken particularly on the south bank of the Memel, in other words, the southern dialect of western High Lithuanian. We thus find in standard Lithuanian the long vowels of the final syllables preserved. (9)

●[113] 9. All grammatical presentations of the present Lithuanian standard language are based primarily on the work of Prof. Jablonski, who, under the name Rygiškių Jonas, is the author of: Lietuvių kalbos vadovelis (Kaunas, 1925); and Lietuvių kalbos gramatika, 2nd ed. (Kaunas-Vilna, 1922).

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B. Antiquity and Formal Richness of the Lithuanian Language

In the year 1625 the Königsberg clergyman Johannes Rhesa wrote, in the preface to his Lith-

192 197 uanian Psalter: "If we observe many strange words in the Lithuanian language, it will be found that it is a mixed language, stemming from other major languages, especially Greek and Latin, a fact which becomes evident for example in the proverb [531] of the Lithuanians: Dewas dawe dantes, Dewas dos ir dones; that is, 'If God has given teeth, he must also have given bread.' Whoever knows Greek or Latin will find that most of the words take their origin from these languages." (10)

10. Quoted on the basis of Bezzenberger, see footnote 13[1].

197 We have seen[2] that Indo-European linguistic research in its further development has not confirmed this view of the old Königsberg clergyman, although it still haunted the German press during the First World War. (11) /18/ Rather, linguistic research has shown us that Lithuanian, together with Greek and Latin, originated in a common primitive language--Indo-European, and that the similarities of these languages are due to this fact. That these similarities are so striking, however, finds its explanation in the unusual antiquity of the Lithuanian language, which in this regard occupies a unique position among all the Indo-European languages. Schleicher already finds it remarkable that so ancient a language still exists at all. He refers to the dual and the seven Indo-European cases in Lithuanian that at times match the Sanskrit. He stresses that Lithuanian remained almost completely free of the great sound changes which the rest of the Indo-European languages underwent, and assigns to Lithuanian a similar role in the framework of the

[113] 11. Prof. Dr. Leo Brenner, "Litauer und Preussen, Stammesbrüder der Griechen," Deutsche Tageszeitung, September 12, 1917.

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[1] [see cat. 116, pp. 17-18 -- Analyst]

[2] [see cat 116, pp. 8-13 -- Analyst]

197 most closely related Slavic languages as is played by Gothic in a comparative presentation of the Germanic languages. Schleicher explains the antiquity of Lithuanian by the seclusion of the Lithuanian country folk from historical movements, and draws a parallel with Icelandic. (12) One of the best modern experts on the Lithuanian language, Prof. Bezzenberger, expresses himself similarly: "If one asks, however, whence it comes that Lithuanian has preserved until today such splendid features of antiquity. . .while all other Indo-European languages have in contrast long gone about [121] in an unusually strong conservative trait in the Lithuanians." (13) Although for the [illegible]

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[113] 12. Schleicher, Vergleichende Sprachgeschichte (1848) (cf. here the chapter on the "Zetazismus der litauischen Sprache"); and Die Sprachen Europas (1850).

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174 13. Bezzenberger's reply to L. Brenner's essay, "Litauer und Preussen," Königsberger Hartungsche Zeitung, February 10, 1918. Cf. on this point in the same newspaper, on October 24, 1918, the reply of Dr. Herbert Krüger, "Griechen und Litauer": "Whether the division of the Indo-European languages into centum and satem languages, based on phonetic differences, also forms a good standard for the degree of relationship of the peoples concerned will be contested from many sides. It must be left to the work of specialists to decide whether only the general Indo-European relationship exists between the Lithuanians and the Greeks, or a somewhat closer relationship, which Herr Geheimrat Bezzenberger disputes. Before the assumed division there must have existed at one time a unified original people, and if, as even Herr Geheimrat Bezzenberger does, we no longer

197 Greek). Thus, for example, Lithuanian has a con-
193 struction that must be described precisely as a
dative absolute.

192 Among the ancient features of Lithuanian can be listed also the diminutive forms, which are probably not used in such abundance in any other living language. They surround the language like a colorful scroll and are especially essential to the folk songs. But while, for example, High German knows today only two such diminutives, -chen and -lein, Lithuanian has at its disposal an incomparably large number, which are attached not only to substantives but also to adjectives and even verbs and adverbs. If we take for example the word "small" mažas, we find the following forms: mažalēlis, mažilēlis, maželēlis, mažutis, mažytis, mažiukas, mažulēlis, mažiulukas, mažulytis, mažutēlis, mažiulis, mažylis, mažučiukas. W. Kalwaitis counts in his Litauischer Namensschatz no less that 66 diminutive forms for the word mama "mother," among them even a fivefold diminutive /21/ mamaitužužužēlē. (14) We have an excellent article by Prof. Brender on the significance of the diminutive forms in Lithuanian. (15) Brender shows here that diminution occurs primarily with such

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[113] 14. W. Kalwaitis, Litauischer Namensschatz (Lithuanian and German) (Tilsit, 1910), p. 24, where the following progression of diminutives from mama are given: mamaitē--mamaitužē--mamaitužužē--mamaitužužužē--mamaitužužužēlē. It might be possible that a conscientious philologist who counted all the diminutive forms of this one word might arrive at the figure 100.

[113] 15. F. Brender, "Die Verwendung der sogenannten Diminutive im Litauischen," Tauta ir Žodis (Kaunas, 1925), Vol. III, pp. 76-111.

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words as are connected with the sphere of smallness or emotion (tenderness, humor, contempt). The emotional values of the individual diminutive forms, aside from those that have become formalized, are usually quite varied and show all degrees from tenderest love to sharpest contempt. The former we see for example in the intimate forms for mother: mamelē, mamytē, mamutē, mamaitē, mamuželē, motulē, etc. -- which can be reproduced in English only with "dear, good, beloved, tender, sweet little mother," i.e. with a whole string of adjectives. Other diminutive forms serve for the expression of the gruesome, peculiar, or bizarre, as for example the suffixes that we find with the word "devil", velnias--velniukas, velnykštis, velniukštis. Thus, too, the meaning of varliukštis (varlē "frog") could only be reproduced by "poor little frog." Perhaps this abundance of diminutive forms with many meanings is connected with the decline of the descriptive adjective in Lithuanian, so readily employed by the German language. In the intimate forms this connection, which as far as I know has not yet been pointed out, definitely exists, for it is precisely in this sphere that we meet the greatest abundance of distinguishing suffixes. The preference 181 of the Lithuanians for diminutives permits also the inference of a certain basic mental attitude, as C. Reisig expresses it: "If a language is rich in diminutive endings, a certain national character can be recognized in this fact: there is in this something friendly and jovial." (16)

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16. C. C. Reisig, Vorlesungen über lateinische Sprachwissenschaft (Berlin, 1881), Vol. I, p. 219. The remark quoted here agrees with the findings of W. Schmidt, who, proceeding from completely different viewpoints, in his work Sprachfamilien und Sprachenkreise der Erde ascribes on p. 464 the pushing ahead of the genitive to a naive, natural, spontaneous, warm way of thinking, while in the cooler, constructive, "logical" way of thinking the

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genitive follows, precisely because it expresses the differentia specifica, that which is later and comes after.

194 If from the form of the language we turn briefly to the character of the sounds, we find, as a very ancient phenomenon, a peculiar, swaying rhythm. As early as the middle of the last century this was for Leopold Arends, the inventor of stenography, /22/ his reason for working with the problem of speech modulation, i.e. with the so-called singing character of speech. It belongs to the features of the Lithuanian language that are incomprehensible for the foreigner who cannot learn it. In order, therefore, to give at least some idea of its nature, I quote from Vydurās: "The Lithuanian language has a completely individual and for the present a unique character in regard to rhythm. It moves under tension from two parallel rhythms that work against each other simultaneously. The basic rhythm is that of the alternation of long and short sounds or syllables. In addition there is the alternation between higher and lower tones. And often the high tone falls on the short vowel in opposition to the force of the long, full sound; e.g. in individual words: sūnùs "son," ùpē "river." The tone wanders, however, in the various cases of most inflected words from one syllable to another . . .But the rhythm of tone has only a secondary significance. . .The language rather moves forward swaying like a song. For that reason, too, the richness of forms has been preserved until now. A very strong accent, particularly if it had become fixed in any special place, would probably have resulted in the wearing off of endings." (17)

[113] 17. W. St. Vydūnas, Litauen in Vergangenheit und Gegenwart (Tilsit, 1916), pp. 87-88.

Present-day linguistics points out that in

197 Present-day linguistics points out that in
194 the Lithuanian language the intonation of the primitive Indo-European language has still been preserved. This can be seen with particular clarity in a comparison with Greek: e.g. Lithuanian algà (from algā); Greek ἀλφή "profit"; but genitive algõs, Greek ἀλφῆς.

Let it be said that here, too, there are variations in Lithuanian, in that some dialects have obliterated the length distinctions and have thus become simpler with regard to rhythm and melody (e.g. Samogitian). Where, however, the old rhythm has remained fully preserved, it has kept the endings from wearing away and degenerating, as we find them for example in /23/ Lettish, where the words are always stressed on the first syllable. Certainly the melody of the Lithuanian language, which many linguists have noticed, rests in large part upon this peculiar swaying rhythm.

194 The beauty and melody of the Lithuanian language unfolds its full euphony particularly in song. It has been appreciated by many scholars and artists. Thus by Élisée Reclus: "If the value of a nation in the whole of humanity could be measured by the beauty of its language, the Samogitians and Lithuanians would be in the first rank among the inhabitants of Europe." (18)

● [113] 18. Élisée Reclus, Nouvelle Geographie Universelle, Vol. V, (Paris, 1880), p. 431.

We have found one reason for the phonetic beauty of this language in the minor role of the sibilants, in which it is distinguished from the Slavic languages, a second reason in the musical rhythm peculiar to it which gives it a swaying movement. Finally, a third reason is its richness in pure vowels. They are primarily the vowels a, o, and u, while compressed vowels like the Russian ы are not present at all. We are indebted to Vydūnas for interesting statistics on

195 of Slavic elements. (20)

● [113] 20. The oldest language monuments of Lithuanian from the year 1547 on have been published in Gerullis: Moswid, Die ältesten litauischen Sprachdenkmäler bis zum Jahre 1570, edited by Dr. Georg Gerullis, Indogermanische Bibliothek, Vol. II (Heidelberg, 1923).

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197 After the middle of the last century Lithuanian literature awoke to a life of its own, and from that time on there developed a Lithuanian language which takes its expressive and formal content from the various Lithuanian dialects without, however, arriving immediately at exact and clear conceptual definitions. Difficulties resulted from the fact that a number of expressions of the language had taken on meanings colored by dialect, and partially even contrasting meanings, in the separate provinces. The first task consisted therefore in a unification and conceptual delimitation of the available vocabulary. This process has even today not yet fully been carried out, although it is essentially complete. Some of the differences between the former and present literary language is explained by this fact. From decade to decade Lithuanian literary language has been gaining expressiveness, force, and richness. But still it was in its nature a peasant language that had not caught up with the rapid Western development in science and technology.

/25/ A powerful impetus was given by the founding of the independent Lithuanian state. Thre problems resulted for the further development of the literary language. The first problem consisted in freeing the language from the Slavic influences by which it was at times completely ruled -- this applies to whole provinces -- and to replace the formerly employed Slavic words with pure Lithuanian

814 195 language. To be sure, Jablonskis was primarily a grammarian and not an artist. Most important to him was simple clarity. But he always appreciated and welcomed also poets and thinkers taking part in the creation of the language, and never held back with his advice. (21)

•[113] 21. A brief appreciation of Jablonskis in German is given by Vydūnas: "Schöpfer der litauischen Schriftsprache," Unsere Stimme (Tilsit), Vol. 2, pp. 27-28.

195 197 The third problem*that had to be overcome in the creation of the Lithuanian literary language, and that was perhaps the most important of all, was a question of transforming the Lithuanian language from a peasant language into an instrument with which even the educated, the artist, and the scientist would be able to work. In this connection it was first of all a matter of elaborating the vocabulary. This, then, will be considered first.

192 If we will look at the vocabulary of the Lithuanian language, we must first of all refute the widespread notion that the language is poor in words. A peasant language may appear poor in words to a representative of Western city culture; but it never has been, absolutely speaking. In its living organism there is an enormous ramification. This is true for the Lithuanian language as for every other peasant language. The countless skills of the peasant's work, the diverse nuances of the peasant's life itself, of which the typical city person no longer has any knowledge, all bear special terms. In addition there is a second group of words and word formations that stem from the antiquity of the Lithuanian language and find no parallel in modern Western languages. Every language develops just as much from complexity to simplicity as from /27/ simplicity to complexity. We describe the former as typification and general-

*[cat. 116, pp. 25-27 -- Analyst]

/28/ I give below a series of these expressions, which I encountered in a hasty thumbing of the dictionary. (22) They lie mostly in the area of man's bearing, and are especially characteristic of the terseness and conciseness of the Lithuanian language, primarily in terms for things observable through the senses:

atpēdžiui bēgti	-- to run back over the same track that one came by
atsikalti	-- to lean on something with the back
drebtelēti	-- to slap something viscious
dunksoti	-- to be indistinctly visible in the distance
gunginti	-- to go around bent over with highly raised shoulders
guoglinēti	-- to go around with the head constantly shaking
gurdelis	-- a man whose health is failing
gurinti	-- to walk with small steps in a bent-over posture
gužēti	-- to move rapidly in disorganized crowds
įkniubti	-- to concentrate on something with the head in the hands
dykinējimas	-- leisurely loitering about over a long period
saujelē	-- a handful
žiupsnis	-- as much as one can grasp with three fingers

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22. Niedermann, Senn, Brender, Wörterbuch der litauischen Schriftsprache (Heidelberg, 1932), Vol. 1.

192 From the area of the mind, too, examples could be added. Let those mentioned here be enough to refute the story of the general paucity of words in Lithuanian. Further, the psychological difference between the Lithuanian and German languages is sufficiently indicated by what is said here. As early as the year 1800 it occurred to Mielcke in the preparation of his German-Lithuanian dictionary /29/ that "the concepts in the two languages are not constructed from the same characteristics and do not cover the same ground, and moreover if a Lithuanian word expresses the meaning of a German word, the connotations of each of these words are often at the same time extremely different." (23)

[113] 23. Christian Gottlieb Mielcke, Littauisch-deutsches und Deutsch-littauisches Wörterbuch (Königsberg, 1800), Preface, p. 4.

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195 We thus see that the Lithuanian language, as a result of the working together of the most varied factors, represents a finely organized and rich organism. But this richness lies, apart from the formal elements, in the main in the area of things perceived through the senses, of the objective. For the further development of the Lithuanian literary language the most important problem thus turned out to be its elaboration for the areas of the spiritual and intellectual, i.e. of art, science, technology, etc. This problem was insoluble as long as the Lithuanian people as a clearly defined and spiritually homobeneous mass had been cut off from the Western European development by the barrier of the Russian boundary and Russian oppression. One cannot construct a world of concepts in new words where the knowledge and understanding of the concepts themselves do not yet exist among the masses. First of all a broader educated class must be created to be the bearer of this new world of words and concepts, from which the newly gained knowledge

195 where it is a matter of the personification of
197 things. The best proof are the Lithuanian folk riddles: the river runs, the shoes gape, the grain comes home to sleep, etc. In modern Lithuanian poetry we find, on the other hand, the transition to the abstract throughout. Thus, for example, in Balys Sruoga (Saulē ir smiltys):

> Go onto the long
> Road of autumn. . .(p. 111)

or

> . . .the stars which inflamed the heavens
> With the fire of life --
> I do not envy. (p. 62)

In modern poetry--in this connection I refer to the poetic imitations in the last chapter -- the spiritualization of the objective is thus shown in living images. It is to be expected that everyday language, too, will not escape this influence, once recent Lithuanian poetry has penetrated deeper into the people. The more slowly and organically this spiritual transformation process takes place, the richer will be the fruits to be expected from it.(24)

113 24. The most important scientific literature concerning the Lithuanian language of the nineteenth century is listed by Oscar Wiedemann, Handbuch der Litauischen Sprache (Strassburg, 1897), pp. 4-6. In particular may be mentioned: Leopold Geitler, Litauische Studien (Prague, 1875). Adalbert Bezzenberger, Beiträge zur Geschichte der litauischen Sprache. Auf Grund litauischer Texte des XVI. und des XVII. Jahrhunderts (Göttingen, 1877). By the

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same author, Beiträge zur Kenntnis der Sprache und des Volkstums der Litauer (Göttingen, 1882). Anton Baranowski and Hugo Weber, Ostlitauische Texte (Weimar, 1882). (See also the literature given in the chapter on folk poetry.)

/Unnumbered page with illustration--At the River/

/33/ Chapter Two

Lithuanian Folk Poetry

/Unnumbered note on Chapter Two/ Since with the vast amount of literature on Lithuanian folk poetry it appears impossible to give here a complete survey, I refer for the dainos to the "Bibliography of the Literature on the Lithuanian Dainos" (Lietuviškųjų dainų literatūros bibliografija) published by V. Biržiška in Mūsų Tautosaka (Kaunas, 1931), Vol. III, pp. 187-223. For the remaining branches of folk poetry see the notes to the section in Chapter Two "On the Study of Lithuanian Folklore."

A. The Folk Song

1. The Melodies of the Lithuanian Songs

If language is the spiritual means of expression of a people, this expression itself finds its most beautiful glorification and exaltation in song. Not what a people sings in its songs is important here -- there are everywhere the same primitive emotions, pain and grief, joy and pride, longing and love; and in content the songs of probably all peoples are similar to each other on specific cultural levels. What differentiates them is the inner form in which the people clothes

533 warm themselves at the brushwood fire. Perhaps the evening sadness of the countryside in which the summer is so short speaks more strongly in them than the joy of the summer; and perhaps, too, something of the melancholy diffidence of a whole people toward its unhappy fate hovers in them.

Whoever has ridden through Lithuania has probably heard the song of the reapers coming home from work. He may have stopped before lonely forest farms from which sounded in the evening the song of a daina, drawn out and melancholy. Or he may have stood at the river, across whose surface the song of the woodcutter, working by night, echoed in slow waves.

/35/ But he will not know that many of these melancholy melodies conceal texts that are anything but sad, whose inner joyfulness appears through the melody as if hidden by a veil. This is a peculiarity of the Lithuanian song that is not immediately understandable for Western European musical interpretation. A special view of this matter is presented by Vydūnas: "Also connected with what was pointed out before is the fact that Lithuanian songs carry the stamp of melancholy for many, especially for non-Lithuanians, and that this is often actually interpreted as sadness. Undeniably there are Lithuanian songs that express deep sorrow. But the generalization of this fact rests on a misunderstanding. What is described as melancholy in the folk songs signifies a certain aloneness with one's own moods, a veiling of them. For this reason the melodies move frequently between half tones and usually are in minor." (1)

[113] 1. Vydūnas, "Der Charakter der litausichen Volksweisen," Zeitung der X. Armee, No. 511.

The old Lithuanian folk songs do not conform

533 to the music of the West. They are unique in our time, for they rest on the diatonic scales of the Greek tonal system. (2) To be sure, the ancient character of the modes is often hidden today by the two-voiced method of singing in thirds which came from the West in the middle of the last century, but nevertheless the songs that have kept their oldest character are still sung today in one part (above all in southwestern Lithuania). The Lithuanian songs do not show the square structure (four and eight beats each time) of the German, (3) and very often there is an alternation between two, three, and five part rhythms. Especially typical is the alternation of 5/4 and 3/4 rhythm. These irregularities are, however, not arbitrary, but only prove that Lithuanian folk melodies, also in regard to rhythm, are constructed on the metrical system of the Greeks. The most loving investigator of Lithuanian folk melodies, Prof. Brazys, at the end of his work on the Singweisen der litauischen Dainos, compares an ancient Indian melody from the Artharva /36/ Veda with a Lithuanian melody from the vicinity of Vilna that is still sung

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[113] 2. Fr. Kurschat, Grammatik der littauischen Sprache (Halle, 1876), p. 448. "As far as I understand the matter, the Lithuanian songs reveal more or less Greek tonal systems. . ."

[113] 3. Chr. Bartsch, Dainų Balsai, Melodien und deutsche Übersetzung litauischer Volkslieder (Heidelberg, 1886-89), 2 vols.; Vol. 1, p. 34, melody 27. (This song collection contains 392 dainos translated into German, the first stanza given also in Lithuanian.)

533 today. (4) With the similarity that both melodies exhibit in their principal features, Brazys arrives at the assumption that he has found the original source of the old Lithuanian music in that of the Indians. Here again, as before with language, the idea spontaneously arises of the primitive Indo-European homeland in which the ancient Lithuanian culture is anchored. But the distance that separates the musical experience of the Lithuanian from that of the Western peoples also becomes clear. It is shown not only in the melodies of the folk songs, but also in the religious chorales. During an Easter night that I spent in a Catholic parochial church in Samogitia this came deeply into my consciousness: the little church was filled completely with people, above whom waved the banners, the kerchiefs of the women shone with a vague white, touched by the weak glow of the few lights, and through the church windows penetrated the moonlight producing a mysterious, solemn twilight. The songs themselves were filled with a repressed fervor that had an almost oppressive effect. There was at times no longer any measured sequence of notes at all. Tones disappeared,

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[113] ● 4. T. Brazys, Die Singweisen der litauischen Dainos (Stuttgart, 1918). By the same author, "Lietuvių liaudies daina vestuvēse" /Lithuanian Wedding Songs/, Tauta ir Žodis (Kaunas, 1924), Vol. II, pp. 190-238. Also by the same author, "Kaikurie lietuvių ir latvių liaudies dainų melodijų giminystēs bruožai" /Some Related Traits in the Melodies of Lithuanian and Lettish Folk Songs/, Tauta ir Žodis (Kaunas, 1928), Vol. V, pp. 215-224. Also by the same author, Lietuvių tautinių dainų melodijos/Melodies of Lithuanian Folk Songs/ (Kaunas, 1927). (199 melodies.)

533 jumped, blended with others, and instead of the sustained solemnity that speaks in the drawn-out textual half notes of the German chorale, for example, there resulted a whirl of sensations, an inner excitement that surged rhythmically up and down and seemed to drag everyone along with it in the same manner.

In these Easter songs, as in many old Christmas songs, the tempo leaps often in the singing from the 2/4 rhythm into 3/4 and then into 4/4. Through the unusual acceleration, which gave the melody -- for example in a Gloria that I heard -- after an initial solemnity an almost dance-like character, the climax of a joyful mood was reached. The influence of ancient folk melodies on religious music was unmistakable here. According to Hoffheinz, the same phenomenon is shown in the church music of the Lutheran Lithuanians too. (5)

[113] 5. Cf. W. Hoffheinz, Giesmų Balsai, Litauische Kirchengesänge, published by the Lithuanian Literary Society (Tilsit, 1894), Introduction: "He (the Lithuanian) leaps in his melodies, draws over the tones, and changes the rhythm . . .From where do they get these melodies? -- Who is able to discover that now? Certainly many have arisen from ancient dainos melodies." (The influence of Lithuanian folk song on church music has, as far as I know, not yet been investigated. For Germany cf. here for example the interesting investigation by Prof. Fellerer, "Der Durchbruch deutschen Musikempfindens im liturgischen Gesang des Mittelalters," Funde und Forschungen, 1938, No. 7, pp. 75-76.)

[111] /37/ With the deep religiosity of the Lithuanian people, religious songs and hymns play no less a role in their life than the folk songs.

533 Indeed among the Protestant Lithuanians at the border, among whom a peculiarly tinged puritanical way of life has been developed, the giesmē -- the religious song -- has actually replaced the daina -- the folk song. Giesmių knygos -- religious song books -- are found here in the poorest huts.

The giesmē is distinguished further from folk song in that it is always sung in parts, while the dainos themselves began as one-voiced songs. Although since the middle of the last century they have been sung in two parts, often with a leader (rinkējas) giving rhythm and melody, they nevertheless still today bear the character of one-part songs so strongly that the modern choral arrangements of the folk songs, such as we hear for example at great song festivals, often seem to obliterate their original nature. Bartsch has already correctly noted this fact. (6) The attempt is thus to find a special style of harmony that is suited to the nature of the old songs.

The question of rhythm that arises in connection with the question of melody has been treated by many students of the Lithuanian songs. In contrast to folk songs of other nations, the rhythm of the words sung in Lithuanian song does not coincide at all with the rhythm of the spoken words. Nesselmann shows us this in a nice example. (7) The beginning of a song: "On the bridge I

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6. Chr. Bartsch, see above, Vol. II, pp. VII-VIII.

[113] 7. G. H. Nesselmann, Dainos, Littauische Volkslieder, gesammelt, kritisch bearbeitet und metrisch übersetzt, mit einer Musikbeilage (Berlin, 1853), Introduction, p. IX. (This collection contains 410 folk songs with translations and about 60 melodies.)

533 stood, with the girl I spoke," sounds, according to the word accent: Ant tiltúžio stóvejau, su mergýte kálbejáu. Thus what Bartsch says of the melodies applies also to the texts of the Lithuanian songs, which conform so closely to the melodies that we can /38/ in no way do justice to their true rhythm with the conventional methods of measuring in dactyls, trochees, iambs, etc. It may be added that hardly any ordinary Lithuanian is able to recite to us the text of a folk song, as, for example, a song is recited in German. He lapses immediately into the rhythm of the melody or begins to stammer.

The Lithuanian folk song thus still stands at that ancient stage of development where the verbal content of a song is completely dominated by the rhythm of the melody. How the primary feature of each folk song is the melody, how this melody at first makes use of only certain natural sounds for its expression but gradually is developed in the direction of a meaningful text -- this fascinating metamorphosis is still recognized today in the Lithuanian folk song.

2. The Origin of the Dainos. The Work Song.

In his excellent Studies on the Poetry of the Dainos (8) B. Sruoga draws a picture of the origin of the Lithuanian folk song. He shows us in ancient dancing songs how originally the melody expressed the rhythm and the joy of the dance in onomatopoetic form in a series of apparently meaningless word formations:

Čiulado, čiuladyta!
Lig čiuladytela, lylio!

•[113] 8. B. Sruoga, Dainų Poetikos Etiudai/ Studies on the Poetry of the Dainos/ (Kaunas, 1927).

or

Saduto, ruto, lingo, tatato, tato!
Saduto, ruto, lingo, tatato, tato! (9)

[113] 9. A. R. Niemi and A. Sabaliauskas, "Lietuvių dainos ir giesmēs" /Lithuanian Dainos and Giesmes/, Annales Academiae Scientiarum Fennicae, Vol. VI, pp. 301 and 298 (quoted according to Sruoga, op. cit., p. 40. The collection includes song texts recorded in 1459 in northeastern Lithuania and 26 melodies) (Helsinki, 1912).

Sruoga shows further how these "meaningless" words gradually are partially developed into words with meaningful stems and finally into meaningful words, which at the next stage still /39/ form an inseparable unity with the meaningless ones. This is done partly in imitation of natural sounds:

A gosling swam across the lake,
Across the lake.
Gu, gu, gu, gu, gu, gu,
Across the lake.

The girl is dancing
Prettily kasatschok,
Cak, cak, cak, cak, cak, cak,
Prettily kasatschok. (10)

[113] 10. Antanas Juszkewicz, Lietuviszkow Dajnos, uszraszytos Welunos apigardoje /Lithuanian Dainos, Recorded in the Parish of Welunos/ (Kasan, 1882), No. 1520. (This large three-volume collection contains the texts of 1569 songs.)

Lithuanian songs are extremely rich in such words and reflect in them a whole scale of moods; thus for example the words sadutoj lingo picture

533 a high-spirited, joyful mood, and the words lilia, tutoj liliulia a passive and melancholy one. In the last stage these words of feeling, which formed the original master of the songs, are relegated into the refrain and may even be forgotten later. In recent modern songs the refrain has a visibly different significance. Yet it is important for demonstrating the historical origins of the old songs, for it reveals the driving force of the musical rhythm that conditioned the origin of the song. This rhythm itself has the most varied sources, of which we already mentioned one, the dance. Furthermore the tones of special ancient Lithuanian musical instruments, as Biržiška describes them, (11) are not without significance for its development, as well as the tones which man took from nature which surrounded him. Thus the Lithuanian hears the song of the nightingale:

Jurgiuk! Jurgiuk! Jurgiuk!
Kinkyk! Kinkyk! Kinkyk!
Vaziuok! Vaziuok! Vaziuok!
Sustok! Sustok! Sustok!

George! George! George!
Hitch up! Hitch up! Hitch up!
Drive off! Drive off! Drive off!
Pull up! Pull up! Pull up!

/40/ Other sounds, too, of animals and birds have found their expression in human song, but the most important impetus for the origin of the songs came from human labor. In his beautiful book Arbeit und Rhythmus the German economist Bücher has unequivocally established these relat-

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11. M. Biržiška, Dainos keliais/On the Ways of the Folk Song/ (Vilna, 1921), pp. 22-24.

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ionships. (12) It affords a special fascination

[113] 12. K. Bücher, Arbeit und Rhythmus (Leipzig, 1902).

to pursue the lines of thought of this important scholar, who was also an artist, precisely in the case of the Lithuanian folk songs, since these still contain very original elements. Lithuanian research, too, has been stimulated by Karl Bücher to independent investigations concerning the Lithuanian working song and its development.(13

[113] 13. On the Lithuanian working song cf. B. Sruoga, op. cit., pp. 29-35; as well as the chapter "Darbo daina" (The Work Song) in Biržiška, op. cit., pp. 33-62. Also M. Biržiška, Dainų istorijos vadovēlis (A Guide to the History of the Daines) (Kaunas, 1925), pp. 42-53.

Every primitive type of labor carries a certain rhythm within itself, whether it is connected with a pushing forward or pulling back or a raising and lowering of the arms. It is dependent on certain primitive tools which demand again and again the same motion within set intervals of time as, for example, in the use of a loom. As far as this labor does not imply any independent thinking, the worker, whether he works alone or in groups, eases his activity with a song. But, just as with the dancing songs mentioned at the beginning, at the earliest stage of development it is not a song with meaningful words that we hear, but simple, natural sounds that are suited to the rhythm of the activity and characterize the type of work onomatopoetically. Representing the rhythm of the motions which are not equal in their importance -- for example raising and lowering of the arms -- the primitive working song consists of two lines, of which the

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Up to the knee,
Into the bog,
Up to the shoulders
Into the water . . .
Wretched my days! (14)

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14. Ludwig Rhesa, Dainos oder litthauische Volkslieder (Königsberg, 1825). New edition with some corrections by Kurschat (Berlin, 1843), No. 2. Goethe's review of the collection is in Werke (Stuttgart, 1833), Vol. 46, pp. 346-367. (The Rhesa collection contains 85 dainos with German translations. Cf. here also the Hausschatz der Volkspoesie by O. L. B. Wolff (Leipzig, 1853).

When there was no longer any direct connection between song and work, content and rhythm frequently changed, so that its origin can today no longer be recognized.

If we conceive of the idea of work in the broader sense as any human activity, we see with Biržiška (15) /43/ that all working songs can be divided into two groups. One group was sung at common activities -- at flax-scutching, at haymaking, at rye-mowing, or at dancing, etc. -- the other by individuals at the hand mill, at the loom, at milking, at washing. Here belong also the sailor and shepherd songs and the cradle songs which the mothers sang as they set into rhythmic motion the wicker cradle hanging down from the ceiling:

Lylia, lylia, little rue blossom,
Lylia, lylia, little golden ring.

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15. M. Biržiška, Dainos keliais, loc. cit. p. 40.

[113] 20. Adalbert von Chamisso, Werke (Berlin, 1864), 5th ed., Vol. I, pp. 164-166. (For the ending of this poem[1] there are in Lithuanian no less than 37 variations. Cf. J. Balys, "Nuo žirgo krites bernelis" (The Boy Thrown from the Horse), Tautosakos Barbai, Vol. I, pp. 142-178).

533 As here,[1] so in all Lithuanian songs the epic element finds in the end its resolution in pure lyricism. This /50/ lyricism avoids if possible even the mention of concrete facts. Its nature is rooted in the elaboration of moods and inner experience. "Since the singers in Lithuania," says the Finnish Professor Niemi, "as in Esthonia and Ingermanland, are young girls, one could not expect that they would take a strong interest in the heroic epic, a situation quite different from that in Finnish and Russian Karelia, where the bearers of folk poetry were old men." (21) As a

[113] 21. A. Miemi, "Die Beziehungen zwischen der litauischen und der finnischen Volkspoesie," Litauische Warte, 1920, No. 1, p. 13.

matter of fact, most of the songs sung today in Lithuania are girls' songs, and this explains also the disproportionately strong predominance of love songs in Lithuanian folk poetry. One day in a Samogitian peasant family I myself had sung to me a daina, at the end of which the two daughters of the household looked at me expectantly. When I expressed praise for the melody, the older daughter, blushing, explained to me that she herself with her sister had composed the song during the past week, and had invented the melody for it. When one considers that the folk songs still originate today in Lithuania in this manner, one understands that there is a very

[1] [see cat. 116, pp. 53-55 -- Analyst]

personal relationship between the Lithuanian and his song tradition. Even during the World War the current of songs of this song-loving people did not come to a stop, as the most recent collections prove. (22) A song that finds favor begins to wander and experiences many transformations. Perhaps a few hours from its point of departure it is already sung quite differently. In songs with local coloring, therefore, we come upon the most varied names of cities and rivers. A song that originated at the border and that mentions Riga and the Düna River replaces them in its wandering to the west perhaps with Tilsit and the Memel. This is a process that one also finds in German songs, especially such as are sung by wandering artisans –– only with the difference that in Germany this development is today mostly completed, while in Lithuania it is still in full swing. As the texts of the songs are changed, so also the melodies. This goes along with the /51/ primitive nature of the folk song. Frequently in this manner even the basic idea becomes incomprehensible in the loosened context.

If we observe the content of the Lithuanian songs according to certain basic viewpoints, we realize that any division into specific groups must remain artificial, for as a matter of fact the people transform their whole life into song. Human life, however, defies any classification. Furthermore the similarity, mentioned at the beginning, of the motifs within the Aryan racial family applies especially to the content of the dainos. For that reason not everything that may be said about the content of the Lithuanian songs is typical only of Lithuanian folk poetry; however the stage of culture, the character of the people,

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22. Jonas Norkus, Didžiojo karo laikų lietuvių dainos (Songs from the period of the World War) (Kaunas, 1927).

533 27. Niemi-Sabaliauskas, op. cit., No. 842.

Let it be added that the love songs, too, which treat of meeting and getting acquainted before the marriage, are not lacking in such primitive tones. Here the humorous songs bear frequently the character of pleasant roguishness:

Oh God, do not give me
Such a fate,
That in the same village
My boy friend grows up.

Then I would always have to
Do nothing but wash laundry
Go about every day
In a white dress.

Oh God, give me
Such a fate,
Let him live
A short distance away.

/57/ Then I will have time
To wash laundry
And go about every Sunday
In a white dress. (28)

113 28. Daynas Zemayczių surynktas yr yszdutas par Symona Stanewicze (Wylniuje, 1829), pp. 12-13.

With the groups of ballads, working and dancing songs, mythological songs, love songs, wedding songs, and finally humorous songs discussed so far, we have obtained a survey, though brief, of the content and most important motifs of the Lithuanian folk songs. We have seen here almost every activity, every mood, and every process observed in nature is turned into a song, and that correspondences to all mental processes are always found in nature. With this we confront the question of the form and artistic means of expression of the Lithuanian folk song.

4. Form and Means of Expression in the Dainos

In contrast, for example, to the folk songs of the White Russians, the Lithuanian songs are always contructed in strophes. To be sure, the regular strophic form of the recent songs often does not exist in the old dainos. There it is frequently irregular and indistinct. (29) Songs of more than one strophe predominate. The strophes themselves are put together in the most varied ways. A special recent song form, employed especially in humorous songs, is represented by the single strophe, dainuška. In addition, however, there are also very old one-verse songs, and, as we saw at the beginning, probably the oldest song form consists of a single line with a refrain:

The bee buzzes, buzzes kadijela.
Little bee, little bee, kadiju.

The difficult question of the rhythm of the Lithuanian songs has already been touched on in

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29. In this fact lies also the reason why disagreement exists on this question in the field of Lithuanian song research itself. Thus, for example, B. Sruoga's opinion that "in the Lithuanian folk songs the strophe is, as a rule, absolutely necessary" (op. cit., p. 21) is contested by
113 Dr. Balys and others for the older songs. (Cf. here also L. Gira, "Lietuviškos eilėdaros kūrimosi raida" (The Development of the Lithuanian Verse Form), Darbai ir Dienos, Vol. III, pp. 130-213.)

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connection with the melodies and the work song. Just as controversial is /58/ the question of rime. According to Bezzenberger "the genuine Lithuanian folk poetry is familiar with rime and employs it often consistently." (30) Bezzenberger' however, does not prove his point conclusively, since the dainos cited by him do not belong to the really typical folk songs. We can, therefore, more readily say that the old dainos are always unrimed and the rime which occasionally turns up indicates a more recent stage of development (31)

As a matter of fact, the numerous diminutive forms, which we treated in detail in the chapter on language, and which are attached to almost any word, frequently stand in such a relationship to each other that the divergent views of the investigators on this point are understandable. Whoever hears the Lithuanian songs sung, is impressed primarily by the rhythm in the alternation of long and short syllables, and he will be inclined to regard the rime as an obtrusive link that does not properly suit the delicately organized structure of the daina. The diminutives themselves, which we also meet in the older German folk songs--

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30. Adalbert Bezzenberger, Litauische Forschungen, Beiträge zur Kenntnis der Sprache und des Volkstums der Litauer (Göttingen, 1882), pp. IX-X. (One of the most valuable works of the older folklore research. It contains, among other things, 67 folk songs with a musical accompaniment, 12 folk tales, close to 100 riddles, over 100 proverbs, a large number of curses and swear words, as well as a valuable section on "superstitious and other popular ideas and customs of the Lithuanians." Written 1879-1881.)

31. B. Sruoga, op. cit., p. 29.

533 moves the heart of depressed mankind. Thus the simple peasant girl becomes a tender lily, and the yoke with which she goes to the well is of silver; the stirrups of the boy gleam with gold, and the windows of the poor hut shine like diamonds. The boats sail into the sea with silken sails. The ideal beauty of the daina is nordic--it knows only blond braids of the girls. Not all these epithets, but a large part of them, have frozen into stereotyped phrases. In part they are of a tautological nature. The "young" boy who rides to the maid, the "green" rue which blooms in the garden, the "old" mother. The daina never forgets these words. In part they are also of an explanatory nature. White and green are the favorite colors; in addition shining things play a role, and thus even the gray, homely cuckoo becomes at times a shining, gaily colored bird. (32)

● [113] 32. Cf. here Dowkong (Daukantas), Daynes Zemaitiû, pagal Žodiû Dajniniků iszraszytas (Petropilie, 1846), pp. 8, 10: margouie gagelē and marga gegelē. This collection of "Samogitian songs, recorded in the words of the singers," is one of the most valuable older collections; it contains 118 dainos.

The joy in specific colors, for example white and green, can even lead to their being occasionally used where they do not belong. To the stereotyped old constructions belong also the doubling of infinitives and verbs--swim swim through, scold scold, fly fly. In this way an intensified /60/ action is indicated, which naturally cannot be reproduced in English words.

If we observe the artistic structure of the daina, we see first that in most of them the dialogue form predominates. The alternating song between two and three persons can actually be put down as typical. It is a genuine characteristic of the folk song (cf. the examples already given).

/62/ Bearded men,
Men of the seas,
Climbed the bank,
Climbed up to the garden.

Trampled the rues,
Tore apart the roses,
Scattered the lilies,
Down flowed the dew. (36)

36. Cf. the Lithuanian text in Rhesa, op. cit., No. 28, p. 95.

In oppositions of this type man and his fate still form a unity with the reality of nature that surrounds him. The natural phenomen themselves catch the human life as in a mirror or are opposed to it and thus enhance the consciousness of its own fate: the cuckoo laments in the forest--the maid weeps in the klete [house], the horse of the youth neighs--the youth is full of joy, the cold wind reddens the face--the evil words of men make it still redder. These correspondences are countless. Frequently they find their resolution in direct comparison:

My sister weeps
In the colorful kletis
Just as the cuckoo
Calls in the forest.

On comparisons in Lithuanian songs taken from the realm of nature we possess a fine work by the Dutchman Dr. R. von der Meulen. (37) He

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37. Dr. R. von der Meulen, Die Naturvergleiche in den Liedern und Totenklagen der Litauer (Leiden, 1907).

shows us in an abundance of examples how to the popular poet the images of nature that surrounds him become a symbol of human life and thereby obtain their real meaning in the Lithuanian folk song. Thus result thousandfold relations between fate and surroundings. They are tied to images and comparisons that often become stereotyped, just as the already mentioned ornamental adjectives. If now the idea of a specific human experience is represented each time by a specific image, the presentation of the experience itself finally becomes superfluous. But with this the daina takes the last step toward the detachment of human occurrence from reality and reaches its highest possibility of expression in pure symbolism.

/63/ As B. Sruoga, who investigated the symbolism in Lithuanian folk poetry in greatest detail, writes, (38) symbolic representation as a poetic device is known to probably all Aryan peoples. While, however, among most of the peoples this symbolism has today become faded and incomprehensible, in Lithuanian folk songs it has been preserved in all its primitive tenacity up to the present day. Its borders are fluid; i.e. one symbol may express various ideas according to the context, and on the other hand, various symbols may serve for the representation of one and the same idea. The call of the cuckoo is the symbolic expression for the weeping mother, as also for the sorrowing orphan or the ravished maid. Conversely we find as symbol for the youth the woodpecker, the falcon, the birch tree, etc. If the falcon alights on a tree, it signifies that the youth is wooing a maid. If he breaks the branches of the tree and flies away, he has dishonored the maid. Thus the tree becomes a symbol of a person, its leaves are words, the dew signifies tears. The withering tree is the symbol of dying and death,

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[113] 38. Cf. for the following the chapter "Symbolism" in B. Sruoga, op. cit., pp. 92-115.

533 not follow if she wants to avoid shame:

> You should not go
> So late before the gate,
> You should not listen
> When the horse neighs. . .

If, however, the maid does not obey, it can happen that soon she carries in her hands a little falcon, i.e. a child, and her brother reproaches her for having gone out, for otherwise:

> You would not carry
> The falcon in your hands,
> You would carry only
> Your golden ring. (40)

[113] 40. J. Simtakojis, Trakiečių dzūkų dainos (Songs of the Traker Dzukes) (Shenadoah, 1899), p. XX.

It is impossible/Unnumbered page with illustration--"Kubilas," Folk Dance/ /65/ in this space to treat with even approximate completeness the abundance of living symbols which in all their simplicity constitute the most intimate charm of these songs and lead from light humor to deepest seriousness and tragedy. Their poetic value and their special meaning for the Lithuanian folk songs lies in the fact that they give the poets the possibility of rising from everyday reality into another level of experience and thereby completing the transition into that world of the ideal and beautiful in which the yearning of the Lithuanian daina finds its strongest expression. As every genuine national art, however, reaches out beyond its own country and becomes the common property of art, the Lithuanian folk song, too, has found scientific and artistic recognition outside of the boundaries set by language and culture.

his work Stimmen der Völker in Liedern in 1779 he recorded eight Lithuanian folk songs. The translation used by Herder was done by Prof. Kreutzfeld in Königsberg, who later also published under his own name two songs with German translations, "Gesang am Brautabend" and "Gesang bei der Heimführung" (Preussischer Tempel (1788), pp. 12-15). Through Herder Goethe was influenced; he has his lyric drama "Die Fischerin" begin with the third of the dainos of Ruhig, something that is not generally known:

> Ich habs gesagt schon meiner Mutter,
> Schon aufgesagt vor Sommers Mitte. . .

The other of the two dainos of Ruhig cited by Lessing (a daughter has accompanied her beloved) has been set to music by Schumann. (42)

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41. The comments of Herder concerning the Lithuanian folk song are found in the "Fragmente über die neue deutsche Literatur" and in his essay "Über Ossian und die Lieder alter Völker." In a letter to Hamann of June 18, 1775 he tells the latter that he has read four beautiful Lithuanian songs by Kreutzfeld. "They should be in my folk songs, certainly; oh that he had more!" Cf. further Herder's Werke (Bong, Stuttgart), Part V, "Ideen zur Philosophie der Menschheit," Vol. II, p. 16; and the notes of Ernst Naumann to his "Litauische Volkslieder." On the translations of Kreutzfeld cf. further Müller-Blattau, Hamann und Herder in ihren Beziehungen zur Musik (Königsberg, 1931), p. 21.

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42. On the influence of the Lithuanian folk songs on Goethe cf. the excellent essay of Dr. Erich Jenisch: "Goethe und die Dainos," Ostdeutsche Monatshefte (1930), Vol. II,

•113 No. 7, pp. 417-422. Also to be mentioned are Antana Domeikaitē, Die litauischen Volkslieder in der deutschen Literatur (Munich, 1928) (Dissertation); and Ignas Skrupskelis, Die Litauer in der deutschen Literatur des 18. Jahrhunderts (Vienna, 1932) (Dissertation).

533 Thus Lithuanian folk song gradually gained an entrance into German literature, not, to be sure, in the translations of Ruhig but in the poetic imitations of Herder. It may be added that the ideas of the dainos reproduced by Lessing were repeatedly employed from then on among the German poets from Schiller to Baumbach. (43)

[113] 43. F. and H. Tetzner, Dainos, Litauische Volksgesänge, Reclaims Universalbibliothek, No. 3 694, p. 30. (A good historical study concerning the Lithuanian folk song with 70 rimed translations.)

The man whose work pioneered all Lithuanian studies and who also gave the German people the first collection of dainos--Ludwig Rhesa--came into contact with Goethe in the course of this development. Born in the village of Karweiten which is now in ruins, on the Nehrung of Courland, Rhesa was not only a scholar, not only professor of theology in Königsberg, but also a gifted poet. Courlandic and Lithuanian were /70/ his native languages, but he was also intimately familiar with German. We are thus indebted to him for the most beautiful translations of Lithuanian folk songs in all of German literature. Goethe himself wrote a long essay on this work, and his manuscript, which the poet sent him, is found still today in the Goethe archive in Weimar. Goethe begins his essay with the words: "Through this collection another one of my wishes has been

533 fulfilled. Herder loved the Lettish folk songs very much: in my little drama Die Fischerin several of his translations have been taken over. Moreover for several years now I have had in my possession a sizeable collection of well-translated poems, which I let sit, like so many other things, in expectation of what is happening now.'

Of the Rhesa translations Goethe says that they are "estimable," and he wishes only for a different arrangement. He closes with the words: "And thus these songs are to be regarded as having proceeded directly from the people, who are much closer to nature, and thus also to poetry, than the educated world." A further discussion of the [113] Rhesa collection from the Jakob Grimm (Göttinger Anzeigen, 1826, No. 104).

After the Lithuanian folk song, favored by the current of romanticism, had penetrated German poetry in the first half of the last century, it is no wonder that the Berlin circle of poets, above all Adalbert von Chamisso, also interested themselves in the dainos. German literature is indebted to Chamisso for a number of beautiful poems which are based on Lithuanian folksongs. They originated in the years 1826-1828 and are still familiar today to every German with a literary education. From Chamisso comes also the pretty translation of the "Sparrow Hunt":

The father went hunting in the forest;
He soon saw some good game.

/71/ He took good aim, he pulled the trigger,
The sparrow fell on the soft moss.

The brothers loaded the catch on the sled,
And hauled it home and rejoiced long.

The daughters quickly stirred up the fire,
They plucked and singed it, as is proper.

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of the original stems from Nesselman. In spite of the purely scientific purpose of his work, he also succeeded with a few poetically excellent translations (cf. on this point also the end of this chapter). The influence of the Lithuanian folk song appears also in the writings of A. K. T. Tielos: Thanatos (1905), Klänge aus Litauen (1911), Aus der Jugendzeit (1911). W. W. Ulmenried-Naujeck published Litauische Heide-Lieder und Dainos.

The World War, which brought a number of German poets in uniform into direct contact with the Lithuanian people, aroused anew the interest in the Lithuanian folk song in a number of German poets. Only Oskar Wöhrle, Herbert Eulenberg, and Richard Dehmel may be mentioned. (45) In the German press of those years, too, the great interest which the Lithuanian folk songs found in the broadest German circles is reflected. Unfortunately most of this interest vanished just as quickly as it had sprung up. Only in the most recent time can a slight reawakening be noticed. (46)

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45. The translations of O. Wöhrle are printed in Das Litauenbuch, Eine Auslese aus der Zeitung der X. Armee (1918), pp. 155-159. The poetic imitations of Richard Dehmel, based on the translations of Nesselmann and not always successful, are published in Die neue Rundschau, Vol XXVIII of the Freie Bühne, No. 1, January, 1917. For Herbert Eulenberg cf. Struck und Eulenberg, Skizzen aus Litauen, Weissrussland und Kurland (1916).

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46. From the abundance of mostly popular literature on the Lithuanian folk song, a few essays may be mentioned which appeared

113 in the periodical Das Neue Litauen in 1917-18: Tetzner, "Tolminkemer Erinnerungstage" (1917), No. 5/6. Alfred Brust, "Die litauische Kultur und der Expressionismus" (1918), No. 1. Victor Jungfer, "Die Raubehe im litauischen Volksliede" (1918), No. 15/16/ W. W. Ulmenried-Naujeck, "Zur litauischen Literatur" (1918), Nc. 18/19. In addition reference may be made to the same issues of the years of the Zeitung der X. Armee, published at that period, in whose literary supplement were contained a number of really valuable contributions to the research on Lithuanian folk songs and their melodies. For the most recent period cf. Möller, Das Lied der Völker (No. 13 on the Lithuanian folk song) (Leipzig, 1930); and H. Engert, Aus litauischer Dichtung, Deutsche Nachdichtungen (Kaunas, 1935), 1st. ed.; (1938), 2nd ed.

533 B. Prose Writing

*538 1. The Raudos (Lamentations for the Dead)

764 Between the daina and the prose writing of the people, as it found its expression in sagas, fairy tales, and other creations, stand the Lithuanian lamentations for the dead, or raudos. They are the oldest creations of Lithuanian folk literature that are mentioned in the chronicles. Thus /73/ Kojalowicz reports that the heroic death of those 300 Lithuanians who, in 1362, at the conquest of the fortress of Kaunas by Winrich of Kniprode, threw themselves into the flames of the burning castle was celebrated by the people in songs of sorrow (vulgaribus naeniis populus decantabat). (47) According to Strykowski a priest sang for their dead at the funerals of princes.

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47. F. and H. Tetzner, op. cit., p. 5.

533 *538 764 Evidently these brief indications, to which our knowledge of the earliest period is limited, refer not to the folk song, but to the raudos, which are often mentioned also in a later period. Although each rauda has its own melody, they do not represent real songs for the dead, but have the form of a lamentation for the dead. The older raudos have no metrical character, but are in language and form rather to be compared with a type of rhythmically elevated prose. Their melodies were of sorrowful monotony. Old women sang them for remuneration at burials. Through them one wished to appease the ghosts of the dead, in whose continued existence one firmly believed, so that they would not return to the house as evil demons of [779] revenge and spread pestilence and disease. Thus these lamentations for the dead represent the superstitious result of that primitive belief in ghosts and demons which particularly illustrated the mental attitude of the Lithuanian people and still lives today in remote villages of the country.

In content the raudos differ from each other only little. The good deeds of the deceased are remembered, and the sorrow at the departure of father, mother, husband, brother, or sister is expressed, often in an infinitely tender and moving manner. As Chr. Bartsch has already pointed out, there is not one among the genuinely popular raudos that would be spoken by a man for a man or even for his wife. "Everywhere it is women (and girls) who speak." The wife as such is not mentioned. (48) At times the lamentation of the relatives and friends of the deceased, who follow the coffin, has such a staggering

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• [113] 48. Chr. Bartsch, "Über litauische Volksliteratur," Mitteilungen der litauischen litterarischen Gesellschaft, Vol. II (1884), Tilsit, p. 100.

533 *538 764 effect that even the priest, from inner /74/ emotion and pity, is not able to complete the sacred rites at the grave without tears.

Formally the more recent raudos differ from the older ones in their strophic arrangement: out of the old lamentation has grown a song with rauda motifs. In this form the raudos have been preserved till the present day in the province of Drūkija. (49) In order to give a rough idea of the nature of the old raudos, I reproduce below a few of these lamentations, taken from the great song collection of A. Juškevičius.

Lament for the Mother

Little mother, you who took care of me, oh my little mother; I thank your dear hands, with which you brought me up from childhood; I thank your feet, on which you carried me, your wisdom in teaching me well; I thank your little mouth, that talked sweetly with me.

Who will now talk so sweetly with me, who teach me so well? Little mother, who will protect me when I have a complaint? With whom shall I speak? The cuckoo in the forest will stop calling, but I shall never stop.

Little mother, you do not breathe; little mother you do not sigh; say but one word and com-

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[113] 49. Akiras Birzys, Lietuvos miestai ir miesteliai /Lithuania'sCities and Towns/, Vol. I, Alytaus apskritis, Dzuku krastas /The District of Alytus, the Province of the Dzulijans/ (Kaunas, 1931), p. 397. The most important collection of Lithuanian lamentations for the dead is that published by Dr. J. Basanavičius, "Lietūvių Tauta (Vilna, 1926), Vol. IV, No. 1, pp. 59-145.

be limited only to mentioning a few particularly important features. The Lithuanian popular fairy tale contains neither the fullness and extravagance of the Indian nor the shining brilliance of the Arabian fairy tale. The poverty in the external living conditions of the people, the economy in the means of expression of its language, and also the lack of a literature that for its part could have reacted again on the popular fairy tale--all these factors give the Lithuanian fairy tale a characteristic note. To be sure, from the printed collections one usually does not gain the correct /78/ picture, since the recorders usually reproduce the fairy tale told to them only according to its content, in their own, and frequently quite dry, words. Only the use of the phonograph makes it possible today to record the fairy tales just as they are recited by the story tellers in the villages. (50) The endings of the fairy tales

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50. The most important Lithuanian fairy tale collections are the following: Aug. Schleicher, Litauische Märchen, Sprichwörter, Rätsel und Lieder (1857) (more philological). A. Leskien and K. Brugmann, Litauische Volkslieder und Märchen aus dem preussischen und dem russischen Litauen (Strassburg, 1882). (This highly valuable collection contains among other things 249 (untranslated) folk songs and 47 fairy tales translated into German with commentary by Wilhelm Wollner.) Dr. J. Basanavičius, Yvairios Lietuviškos Pasakos (Miscellaneous Lithuanian Fairy Tales), 4 vols., 4th ed. (Kaunas, 1928). By the same author, Iš gyvenimo lietuviškų vėlių bei velnių (From the Life of the Lithuanian Souls and Evil Spirits) (Chicago, 1903). (Contains 198 folk tales as well as a detailed investigation of the Lithuanian

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538 are often surprising, as, for example, I have reproduced them at the end of my description of the Lithuanian wedding customs and as they variously appear also as endings in the published fairy tale collections. (51) "The celebration lasted long, and I was present too. I ate and drank together with all the guests, for I was cook. When I wanted to go home, the gentleman gave me a wagon of straw, a mare of wax, a hat of butter, clothing of paper, and boots of glass. When I rode through the city, the goats of the Jews fell upon me and ate up my wagon. I sat upon my horse in order to ride. My behind became warm and the mare melted from it. Then came rain that licked off my clothing, and I began to be cold. I went into a tavern in order to warm myself. My hat then melted, and only my boots remained. But when I went over the iron bridge in Tilsit, they broke in two and I had nothing more. And as I had nothing, so I have nothing even now."

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113 cult of the dead with extensive references.) For the Lithuanian animal story cf. Pasakos apie paukščius, Zemaitische Tierfabeln, Text, vocabulary, and translation, edited by Hugo Scheu and Alexander Kurschat (Heidelberg, 1913). The most accessible collection of Lithuanian fairy tales in German translation is the Lettisch-litauische Volksmärchen published by H. Boehm and F. Specht in 1924 at Diederich's. (For the current fairy tale research cf. Chapter Two, 5 of the present book.)

[113] 51. V. Jongfer, Hinter den Seen, hinter den Wäldern (Königsberg, 1932), p. 91. Boehm and Specht, op. cit., Nos. 8 and 13, as well as Introduction, p. 158.

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177 straw; when the camel was still a horse trader, the mouse a barber, the cuckoo a taylor, the donkey a servant, and the turtle a baker; then I was only 15 years old and already rocked my father in the cradle; then it was. . ." (52) etc., etc. If we compare, for example, this formula with the introduction of the humorous court judgment concerning the matchmaker at the Lithuanian wedding, we find a surprising similarity: "In a year, in that one, in this one, when the cats slew the dogs, the hares beat the drum, the wolves blew the horn, the dogs crowed, the cocks barked, the roe danced with the mouse, the fish flew, the old women sheared the calves, the girls did not want to marry, the boys no longer loved them, when it snowed buns, the children did not sleep the whole night--then a wolf heard this noise. . ."etc. (53) The tale of lies shows us the joy in exaggerations which is often grotesquely elaborated. Closely related to them are the Schwänke and Narrenstreiche [Funny tales and Fool's pranks] which /Unnumbered page with illustration--Sun Cross/ /81/ were eagerly told in the German popular fairy tale of the thirteenth through sixteenth centuries, the stories of Brother Lustig, the wanderings of Christ and his disciples, as well as the countless stories of the swindled devil. Not a few parallels to all these fairy tales are found also in Lithuania; the devil story especially found here a receptive soil and seems to have developed further independently. The medieval heroic stories, too, such as were spread by the court poetry in France

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[113] 52. F. von der Leyen, Das Märchen (Leipzig, 1911), p. 80.

[113] 53. M. Valančius, Palangos Juzē (Josef of Palanga) (Vilna, 1906), 5th ed., p. 121.

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the night and take with them what was spun. They aid people, but frequently attach this aid to some unfulfillable condition, so that much harm results from it. At times they help also forsaken people and especially children; they also enter into marriage with mortals. They show themselves then usually as good housewives, until upon some imprudence on the part of the husband they suddenly disappear, but still return regularly, invisible, to care for their abandoned children. Just as alive today in the Lithuanian people as the lauma tales are the tales of the aitvaras, a winged dragon who brings grain to the houses of the farmers and makes them rich. The aitvaras motif has brought forth a whole literature, since it also plays a great role in the fairy tales of the other Baltic peoples (Lettish: pukkis, Esthonian: puuk, together with other terms. (54)).

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54. A. Bezzenberger, Litauische Forschungen, op. cit., pp. 61-64. Krēvē-Mickevičius, "Aitvaras dzukų legendose" (The Aitvaras in the Legends of the Dukijans), Mūsų Tautosaka, Vol. III, pp. 3-81. (16 tales.) By the same author, Aitvaras liaudies padavimuose. (The Aitvaras in Popular Tradition) (Kaunas, 1933). Dr. J. Balys, "Aitvaras," in the periodical Gimtasai Kraštas, 1934, Nos. 1 and 2, where also the whole scholarly literature on this motif is given.

The aitvaras, which in Samogitian is known under the name kaukas, flies howling through the air, primarily at night, in the form of a fiery serpent and usually disappears in the chimney of the farmer to whom he brings wealth. The owner of an aitvaras is supposed to feed this demon with milk and white bread. One can buy the aitvaras among the Germans in Riga, but the motif is probably older according to which it originates from

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an egg hatched by a black cock seven years old. The aitvaras does many services for his owner, protecting his cattle, watching over his fields, and bringing him property stolen elsewhere, which he first swallows and then spits out. This stolen property, however, brings no harm, but turns out so well that it arouses the envy of all the neighbors; still today one says of a farmer in Lithuania who has suddenly become rich that he possesses an aitvaras. One can also force the demon /83/ to drop his loot and to burn down the house of his master by letting down one's pants or taking off one's coat and showing him the naked posterior.

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For the tale of the aitvaras, too, many parallels can be found among other, primarily Nordic, peoples; in the Slavic store of fairy tales, on the other hand, it plays only a subordinate role. Those numerous fairy tales in which a hunter with a red cap chases behind the devil go back to Lithuanian myth: it is Perkunas, who is well disposed toward people and rewards them when they help him. The ancient Lithuanian serpent cult, on the other hand, which is often attested to from earlier centuries, has influenced the Lithuanian fairy tale only little. To be sure, it appears in one of the most beautiful and colorful tales, of "Eglē, the Queen of the Serpents"; however, Koncewicz has supplied a Russian parallel for it, so that the question of borrowing remains open. (55) The Lithuanian has a special preference for animal fairy tales, which are often told in the form of an instructive fable. They betray the same sharp gift for observation of surroundings

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[113] 55. J. Koncewicz, "Die Natter" (Russian Fairy Tales), Mitteilungen der Litauischen litterarischen Gesellschaft, 1885, pp. 260-262.

* 538 ania two proverbs frequently say exactly the opposite. Furthermore all proverbs cannot lay claim to the same importance. Not a few represent remains of earlier opinions and customs. Others, again, rest on superstitious or magical ideas. "Then, too, one cannot always grasp the real meaning of the proverb or find its origin, since in passing from mouth to mouth, from one generation to another, it frequently becomes distorted."(56)

[113] 56. Yermoloff, Der landwirtschaftliche Volkskalender (Leipzig, 1905), p. 11.

* 538 177 The question of the origin of the proverbs is probably even more difficult to solve: it is the highly interesting problem of their transition from the vocabulary of one people into that of another. As with the Lithuanian fairy tales, influences from the Slavic as well as the Germanic cultural worlds enter the picture. Thus a whole series of proverbs bear an unmistakenly German tinge. Others, again, may have originated among different peoples indepently, but under similar social conditions, which accounts for their similarity. With the tremendous abundance of material the investigation of these problems, only indicated here, /87/ must be left to specialized * 538 113 scholars. The following proverbs are taken in part from printed collections: (57) in part I.

57. V. Krēvē-Mickevičius, Patarlēs, priežodžiai ir išsireiškimai (858 Proverbs and Sayings), Tauta ir Žodis (Kaunas, 1925), Vol. III. Similarly Patarlēs ir priežodžiai (Proverbs and Sayings), so far 3 vols. (Kaunas, 1934-37). (This, up to now largest, collection of proverbs, is alphabetically arranged. Vol. I, 1-7766; Vol. II, 7767-11650; Vol. III, 11651-14177; Vol. III ends with the letter i.) For comparison: F. Seiler, Deutsche Sprichwörterkunde (Munich, 1922).

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533 /91/ He who is in love, thinks that the others are blind.
An evil word is heard by everyone.
The hands of the mother are soft, but her tears heavy.
The living man is driven to the grave, but when he is dead, he is exalted to heaven.
One's own tears are bitter, other's only wet.
To a good person even the thief is a guest.
Even a small stump overthrows a large wagon.
One disaster--no disaster; two or three eat a man up.
In the winter the stove is a brother, in the summer--clay.
The autumn makes us all lords.

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4. Folk Riddles

538 524 The Lithuanian riddles are on an equal plane with the proverbs and sayings in spiritual content. They, too, combine a sharp gift of observation with a great wealth of imagination, and in their brevity and conciseness belong to the /92/ most characteristic creations of a peasant culture. Like the fairy tale, the riddle leads us back into the childhood years of humanity; it contains the imprint of early thought. No less a person than Bielenstein drew from the unusual similarity of Lithuanian and Lettish riddles the conclusion "that both types of riddles originated in a period when Letts and Lithuanians still spoke one language and were one people," (58) and gives us surprising enlightenment on the mythological content of a number of riddles. In this connection we may only mention that the riddles of both peoples are characteristic of a mental

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58. 1,000 lettische Rätsel, translated and explained by A. Bielenstein (Mitau, 1881), Introduction, p. 10.

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524 attitude which--peculiar as it may strike the modern city dweller--we still meet in such regions of Germany as lie away from the great highways; we may think for example of the popular riddles that are still alive today in the Bavarian woods and are there given by the mother of the bride to the instructor of the bride /Brautweiser/: two long parents and many short children (a ladder). Or: there are nine maids, they all lie in a single bed, all in the middle, none at the end (a spinning wheel with nine spokes). We have here before us a stage of culture at which the peasant creates something completely out of his own mind. Thus most of what was said concerning Lithuanian proverbs and sayings applies also to the riddles. All of nature lives in them; every thing, every object is taken up, elevated into a higher sphere, and made to participate in human life. Force and boldness of comparison are often [533] surprising. Even in the dainos the pleasure of the Lithuanian in such riddles plays a part; we may think for example of the beautiful song known from Rhesa, in which the girl is sent out by her stepmother to get "winter green and summer snow." In other songs, which are composed in dialogue form, several riddles are connected with each other, whereby the question of the first strophe is followed by the solution in the second.

The following examples are taken from the collection of Krevē-Mickevičius, who /93/ recorded them from the mouths of the people in the parishes of Alytus, Merkinē, and Kabeliai in the years 1909 to 1925. (59) [See page 105--Analyst]

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59. V. Krēvē-Mickevičius, "Tautosakos rinkinių 1, Mislēs," (Riddles), Tauta ir Zodis (Kaunas, 1928), Vol. V. The most important collection of Lithuanian popular riddles is that of K. Jurgelionis, Mislių knyga (Book of Riddles) (Chicago, 1913)(over 1,000

113 riddles). Cf. further the pertinent chapters in Schleicher and Bezzenberger, op. cit. Important for more detailed studies: R. Petsch, Das deutsche Volksrätsel (Strassburg, 1917).

533 It runs, it speaks, it does not stand still, and
524 nevertheless it lies. (A river.)
Born outdoors, grown up outdoors, it comes home to sleep.
(Grain.)
By day it carries bones, by night it gawks about. (A pair of shoes.)
When it cries, everyone is happy and lifts his feet. (A violin.)
There came a bird flying without wings, it sat on a tree without branches. (The snow.)
A young woman in the room, her braids outside. (A carrot.)
There stand two columns, on the columns a beehive, on the beehive an egg, on the egg a forest. (A man.)
It runs without feet, it cries without a throat. (A wagon wheel.)
An iron mare, the tail of hemp. (A sewing needle.)
/94/ Ten men fill a sack. (Fingers and mouth.)
The family eats, the table complains. (A sow.)
It has legs but it does not walk, it has feathers but it does not fly, it has straw but it does not eat, it has a soul but not always. (A bed.)
What is harder than steel? (A snout.)
I sprouted and having sprouted I grew; grown I became a girl, and from a girl a young woman; from a young woman an old one. Become old, I received eyes, and from the eyes I crawled out myself. (A poppy.)
There comes a fine gentleman with a little red jacket: drive the hens away, I am not afraid of the dogs. (An earthworm.)
Who is not humble in church? (A fly.)

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538 ections of the archive amounted to 112,000 texts of folk songs with about 13,000 melodies, 21,000 folk tales, 49,000 proverbs and sayings, 34,000 riddles, 55,000 texts dealing with superstition, and a large number of other pieces, a total of 305,000. In addition to these there are the collections, which originated mostly before the World War, of the "Lithuanian Scientific Society" (Lietuvių Mokslo Draugija) in Vilna with about 10,000 songs and nearly 4,000 fairy tales and other foll tales.

/99/ There is thus a tremendous amount of material that is already available today. Further research will largely be engaged in the collection of variants. (60) With regard to the work of the Folklore Archive it may also be noted that the texts and melodies today are not only set down on paper but are also sung and spoken on phonograph records. The number of melodies and texts recorded in this way amounts at present to over 6,000.

Among the Lithuanian scholars who in the last two decades have distinguished themselves in the area of folklore studies, professors Krėvė-Mickevičius, Balys Sruoga, Mykolas Biržiška, and Dr. Jonas Balys should be named above all. Prof. T. Brazys supplied important contributions to the knowledge of the melodies of the Lithuanian folk

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•[113] 60. A good survey of the present state of folklore study in Lithuania and its problems is given by J. Balys in his series of essays "Mūsų tautosaka" (Our Folk Poetry) in the periodical Jaunoji Karta (Young Generation), 1938, Nos. 7, 9, 10, 11, and 12. A short summary is contained in the essay of the same author, "A Short Review of the Collection of Lithuanian Folklore," Tautosakos darbai, Vol. I.

814 538 songs. The strong interest that exists today in Lithuania in the collection and investigation of the folk literature is also expressed in the large number of voluntary collaborators who have made themselves available in all walks of society.

/101/ Chapter Three

The Folk Art

113 /Unnumbered note on Chapter Three/ Fundamental for the knowledge of Lithuanian folk art is today the great work published by the Chamber of Agriculture: Socžiaus Menas (The Art of the Village), of which to date six volumes have been published; Vol. I, Weaving; Vol. II, Aprons; Vol. III, Patterns of Folk Art Products (wood carving, pottery, etc.); Vol. IV, Ribbons (Juostos); Vol. V, Knitting and Crocheting Patterns; Vol. VI, Patterns of Ancient Handiwork (Kaunas, 1931-34). This is a large collection of pictures with detailed introductions written by the chief of the department of folk art, A. Tamošaitis, concerning the techniques and their development. (Cf. in addition the essay of the same author concerning the Lithuanian weaving in the Liet. Enciklopedija (Lithuanian Encyclopedia), Vol. I.) The Lithuanian juostos by themselves are treated in the picture book published by Galaune, Lietuvių juostų raštai (Patterns of Lithuanian Ribbons) (Kaunas, 1928) (40 lithographed plates). The Lithuanian roofed crosses are treated in detail in the large picture book by Jaroševičius, Lietuvii Kryžiai (Lithuanian Crosses) (Vilna, 1912).

342 briefly, as formulated approximately as follows by Prof. H. Naumann in his Deutsche Volkskunde: "Ur" Europe was familiar with two forms of houses, the circular stone construction in the southern and central regions and the wood construction in the north and east. Both forms were conditioned by the material. The larger forests of the east supplied the building material, just as did the stony soil of the southern European regions, which were poor in forests. "The wooden house still reaches directly into the forest; the stone house bears witness of a glaring sun, from which it offers better protection. The right-angled wooden house was erected principally with the purpose of enclosing the hearth in a protected space and
343 creating a place of warmth." (1) Thus the hearth or smoke house is the oldest type of wooden house. It was necessarily developed into a house with an entrance hall. Since the smoke drew off only incompletely through the roof, it was found necessary to construct an entrance hall in which air could be obtained.

If, to be sure, Dlugosz still describes the Samogitian house in the year 1413 as a smoke house, in which men and cattle lived together, this representation is obviously biased, for the few older so-called "inventories" already mention all the buildings of the present Lithuanian farm, together with their own Lithuanian designations, although the "inventories" were written in the White Russian or Polish languages. Where under particularly miserable conditions men and cattle lived together under one roof, the stable was in any case /103/ separated by a partition from the human lodgings. Also the existence of the pirtis, the Lithuanian steam bath, has, in contrast to

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● [113] 1. Hans Naumann, Grundzüge der deutschen Volkskunde, 2nd ed. (1929), pp. 28-29.

343 White Russia, has been confirmed as early as the sixteenth century as a special structure within the framework of the Lithuanian farmhouse. (2)

[113] 2. P. Galaunē, Lietuvių liaudies menas, jo meninių formų plētojimosi pagrindai, Hum. Mok. fakulteto leidinys (Lithuanian Folk Art, the Foundations of the Development of its Artistic Forms, Publication of the Humanities Faculty) (Kaunas, 1930), pp. 33-38.

342 In contrast to frame construction the Lithuanian farm knows only the joining of logs, which was made possible by the abundance of wood in the country. The roof consists usually of straw, less often of shingles. The walls are put together of long beams in the familiar manner of wooden miter construction /Schurzholzbau/ (Gehrsassbau)/. The partitions are made in exactly the same way. Doors and windows are made by cutting out pieces of the logs and mortising the pieces to jambs attached to the sides of the window. "This is the form which occurs everywhere in log construction; it results from the nature of wood." (3)

[113] 3. Cornelius Gurlitt, "Alt-litauisches Bauwesen," Der Tag, Berlin, September 8, 1918.

The rural farm typical of Lithuania today is grouped around a courtyard in various separate buildings. The stable lies at right angles to the dwelling, the large barn opposite the dwelling, and on the fourth side of the rectangle is the klētis, the storeroom of the farmer in which he preserves his best possessions and in which also a sleeping room is located. Its windows are unusually small for security. In front of the entrance is a porch supported by columns and usually

342 beautifully decorated, to which several steps lead up. (4)

[113] 4. Cf. on this point also Dr. Dethlefsen, Führer durch das Ostpreussische Heimatmuseum (1913), p. 12.

We must dwell a little on this most noteworthy building of the Lithuanian farm, for we have here apparently the primitive type of the Lithuanian house, of which Caspar Hennenberger already reports, in 1595, in his description of the Lithuanians living on Prussian soil: "The house within which they all eat is called the black house / and is in truth black enough from
343 smoke and soot. In addition every married couple has a separate little house / that is called a kleidt (klēte) / constructed of round logs / below it has something like a low little cellar/ on top a sort of chamber without windows/ only one door/ where they /104/ go in /. . ." (5) The

● [113] 5. Quoted according to Dr. Hans Mortensen, Litauen, Grundzüge einer Landeskinde (Hamburg, 1926), p. 97.

present-day klētis, which in its simplest form contains only a small quadrangle space, sometimes square, sometimes rectangular, carries a straw roof whose ridge runs parallel to the long axis, but at times it runs perpendicular to it and then makes the roof surfaces slope to the front and rear instead of to right and left. "Thus this strange granary has the unmistakable plan of a little ancient Greek temple of the earliest period." (6)

[113] 6. Hans Naumann, "Vom litauischen Bauernhaus," Das neue Litauen, Vol. 2 (1918), Nos. 1/2, pp. 98, 99, 106.

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The development then probably proceeded in such a way that, with increased requirements, out of the forms of the old klētis the dwelling house was developed, while the klētis itself obtained its present designation. On the basis of the Samogitian numas (house) described by Tumas, Galaunē shows that the Lithuanian farmhouse, as it later developed, contains within it all the elements of construction of the old klētis, (7) and

7. P. Galaunē, op. cit., pp. 46-50.

Pfor. Naumann also points to this connection when he writes: "If we separate the right and left wings of the farmhouse from the middle section and nothing but the latter is left, do we not then obtain exactly our granary, that prototype of a simple little ancient Greek temple? May we have here perhaps a relationship reaching into the southeast of Europe? Does it not appear as if we have before us the primitive eastern European house, which here became a granary, there a temple, when there was need for expanded facilities?"(8)

8. Hans Naumann, Vom litauischen Bauernhaus, op. cit., p. 106.

A description of the interior organization of the Lithuanian dwelling lies outside the scope of this presentation. In connection with Naumann's propositions we may only refer to the three-part structure of the Lithuanian farmhouse, constantly repeated in various forms, as well as its typical front section of columns. Although the latter is not found everywhere, the farmhouse has been taken over in this form into the cities, where often enough it has found its imitation in stone. (9)

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9. For the Lithuanian farmhouse cf. further: Baurat Richard Dethlefsen, Bauernhäuser und

7: Jungfer-116 S-4,5(no date)1938 RB5LithuaniansRB5

•113 Holzkirchen in Ostpreussen (Berlin, 1911), Chapter: "Litauen," pp. 17-35. Adalbert Bezzenberger, "Über das litauische Haus, Ein Versuch," Altpreussiche Monats-Schrift. N.F., Vol. 23 (Königsberg, 1886), pp. 34-79. R. Virchow, "Die altpreussische Bevölkerung, namentlich Letten und Litauer, sowie deren Häuser," Verhandlungen der Berl. Gesellschaft für Anthropologie, Ethnologie und Urgeschichte (Berlin, 1891). A Bezzenberger, "Bemerkungen über den Hausbau im russischen Litauen und in einem Teile Kurlands," Sitzungsber. d. Altert. Gesellsch. Prussia, No. 19 (Königsberg, 1895), pp. 130 ff. Basic: H. Grisebach, "Das polnische Bauernhaus," Veröffentlichungen der Landeskundlichen Kommission beim Kaiserl. Deutschen Gen.-Gouv. Warschau, Beiträge zur poln. Landeskunde, Series B (Berlin, 1917).

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Special interest is awakened by the roof forms: the most common is the house with a perpendicular gable in which the uppermost triangular section of the /105/ gable wall consists of boards. Along with this form we find as the simplest form the full slope with or without "owl's nest", and far more frequently the half slope, which appears in various forms. Dr. Hans Mortensen, who has investigated more closely the roof forms of Lithuania with regard to their topographical differences, was able to establish no "direct geographical conditioning of the various types of design." The house with the fully sloped gable appears to him the basic form of the individual types. "This basic form, according to Grisebach, resulted from the 'pavilion' through the addition of a ridge." The co-existence of six different types of designs, as we meet them today in the Lithuanian farmhouse, betrays in any case, in spite of all traditional

346 Unfortunately the oldest Lithuanian wooden churches of this type from the fifteenth and sixteenth centuries are no longer preserved; the earliest of those which still exist originated in the seventeenth and eighteenth centuries and, as a result, already have a considerable development of style behind them. The most important task was in most cases the problem of spanning a larger space. Thus log construction had to yield in favor of skid and framework construction. To increase the limited spans there was a transition to pillars and thereby to a three-aisled arrangement. Originally there was no choir. Later the lack of space forced its construction, and the back side of the nave was built out into an apse, which thereby was added to the church as a new independent section.

/109/ In contrast to the farmhouse the development of the style of the village church in the seventeenth century led to a stronger introduction of baroque elements. Even the form of the churches themselves underwent a change: the ground plan of the nave obtained the form of a cross through the addition of two almost symmetrical side wings, in one of which the sacristy, the other a chapel were located. The significance of this change of form lies in the fact that a shorter transept cut the nave exactly in half. A central space was thereby formed at the point of intersection, "but the shortness of the cross arms shifts the central spacial impression in favor of the longitudinal direction. (14) The

113 14. Dr. Günther Grundmann, Die Bethäuser und Bethauskirchen des Kreises Hirschberg (Breslau, 1922), p. 8. On the development of the village church cf. further: Wippert and Burgemeister, Die Holzkirchen und Holztürme der preussischen Ostprovinzen (Berlin, 1905). Gruner, Die Dorfkirche im Königreich

•113 Sachsen. Paul Brinkmann, Baukunst des 17. und 18. Jahrhunderts, I and II. Richard Konwiarz, Alt-Schlesien, Architektur, Raumkunst, Kunstgewerbe.

346 towers were changed into baroque cupolas. The roof became higher; the outer walls of the church were covered with boards and ornamented with sawed out decorative mouldings. The nineteenth century then brought with it a strong influence of the Gothic. Thus today we occasionally come upon large wooden churches which, seen from afar, give the effect, or want to give the effect, of stone churches, which undoubtedly must be described as a "deviation from the logical use of the material." (15) The peasant wanted to build

[113] 15. Prof. Dr. Paul Weber, "Litauische Kirchen," in Bilder aus Litauen, 2nd ed. (Kowno, 1917), p. 121.

his church on the model of the city church. Modestly though he lived for his own person, he wanted to see his church beautiful, even ostentatious; between village and church there exist quite special relationships in a country in which the village is only a village which knows no tavern, hardly even a modest store. Thus "the church with its feasts and processions, its colors and sounds, its candles and clouds of incense, is to the peasant exaltation and relaxation as well; it is for him a good parlor and festive hall."(16)

16. Ibid., p. 121.

It was precisely the magnificence of the baroque, brought to the country from Vilna in the seventeenth century by the Jesuits, which must have met especially well the peasant's need for ornamentation. Thus we find the interior furnish-

778 764 322 impression of these crosses in the following beautiful words: "Nowhere in the world except perhaps in the Tyrol does one see as many crosses as in Lithuania. Like high masts they stand individually by the village street, on the ridges of fields, and at crossroads. One finds them grouped together in the cemeteries of Lithuania, where they grow out of the graves like great, gloomy lilies. Bent over by time, these high grave crosses greet the passing hiker or traveller like tokens of the dead, with whom the Lithuanian people as no other live in constant fearful or friendly contact. Especially in the winter it makes an often uncanny impression when out of the broad surface of snow which /112/ covers the whole land the high black crosses project and seem to beckon one with an earnest finger. And the sight of a Lithuanian cemetery in the winter will remain unforgettably impressed in the memory of anyone, when the gloomy outlines of such a group of crosses rise against the glowing red of the sunset like the shadows of Golgotha." (20) The East Prussian Alfred Brust says of the same crosses: "There are among them works of art which, surrendered to every wind and weather, belong to the great rarities of simplest but most profound folk art." (21) Prof. Otto Schwindrazheim defines the Lithuanian crosses as "masterpieces of popular wooden art," (22) and the Italian art historian

● [113] 20. Hermann Struck and Herbert Eulenberg, Skizzen aus litauen, Weissrussland und Kurland (Berlin, 1916).

[113] 21. Alfred Brust, "Die litauische Kultur und der Expressionismus," Das neue Litauen, 1918, No. 14, pp. 50-51.

778 Luigi Caglio actually describes them as the "most
322 typical manifestation of folk art in Europe.'(23)
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23. Luigi Caglio, Alla Biennale di Monza (1925). (Quoted according to Galaune, op. cit., p. 103.)

No artist, however, has more strongly grasped and reproduced the mystical impression which proceeds from these crosses than the Lithuanian painter Čiurlionis in his picture "Samogitian Cemetery." It is characteristic that almost every observer who surrendered himself to the strong mood of these crosses felt at the same time the contrast that exists between these apparent manifestations of Christian faith and the rational nature of Christianity itself--a contrast which naturally does not enter the consciousness of the present-day "God carvers" /Herrgottsschnitzer/, who work within the framework of primitive traditions. And it is really not the abundance of pagan symbols with which these monuments of devout veneration of the dead are decorated, but rather the totality of the impression, which seizes the observer with compelling force. Already their majestic height--five or six meters--is unique and distinguishes them from all similar monuments of Christian origin. But scholarly research too, which has turned its attention to the Lithuanian crosses since the beginning of this century and has tried first and foremost to solve the problem of their origin, proceeding from the most varied viewpoints, has arrived at the same conclusion: the Lithuanian crosses grew out of the pagan veneration of the dead by the Lithuanians and represent a primitive /Unnumbered page with illustration--Roofed Crosses, after a Painting by Čiurlionis/ /113/ monument of ancient Lithuanian culture. Only at a later period did they acquire their present Christian appearance, without, how-

778 322 764 ever, casting off completely their old forms. We encounter this view, first vaguely indicated by Szukiewicz, the first investigator of the crosses of the Vilna area, in the work of Brensteyn on the Samogitian roofed crosses, in 1906, as an already confirmed theory, which is later extensively supported by the archaeological investigations of Dr. Basanavičius. The famous ecclesiastical prohibition with which Michael, the Bishop of Sambia, in 1426, forbade the erection of crosses in the cemeteries agrees with these conclusions. The founding of the Lithuanian state gave this research a further impetus: many thousands of crosses in the country were photographed and recorded in drawings, so that the history of art has today at its disposal an incomparably greater amount of material than before the World War.

According to our present knowledge, as expressed in the works of Galaunē and Rukštelē,(24) the modern roofed crosses resulted from simple wooden columns which were erected by the graves of

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[113] 24. W. Szukiewicz, Krzyže zdobne w gubernju Wilenskiej ("Wisła" 1903), Vol. XVII. Brensteyn, Krzyže i kapliczki (1906). Dr. J. Basanavičius, Lietuvių kryžiai archeologijos šviesoje (The Lithuanian Crosses in the Light of Archaeology). Brensteyn investigates in his work exclusively the roofed crosses of Samogitia. The essay of Dr. Basanavičius forms the introduction to the picture book of Jaroševičius mentioned at the beginning: Lietuvii Kryžiai. An abstract in German in V. Jungfer, Alt-Litauen (Berlin, 1926), pp. 71-90.) The most recent literature: Antanas Rukš.elē, Lietuvių Tautodailē (Kaunas, 1929), pp. 55-69. Scholarly: Galaunē, op. cit., pp. 101-142 (with detailed references).

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patterns, the rosettes--they all are repeated in constantly new combinations. In the stylization of animals--the latter occur more seldom--we find birds and snakes, reminders of the serpent cult of the ancient Lithuanians. The crosses obtain their special characteristic, however, in the representation of sun, moon, and stars. The sun is usually represented as an iron cross with beams set on top, at times moved to the intersection of the crossbar. Its symbol /117/ is the circle, at times also a clearly executed sun disc from which rays radiate. In stark contrast to those of the Christian halo, the rays of the Lithuanian cross are zigzags, spirals, or the shape of lotus leaves and thorns. Others are formed like flowers, anchors, and crosses, or like hammers and arrows. The stars appear at the ends of the rays of the sun cross; the moon is a half moon open toward the top beneath the sun disc. Next to the pagan symbols of life are the Christian symbols of the suffering and death of Jesus--spear, hammer, and ladder--in addition chalices and monstrances, angels holding crowns and blowing trumpets, and many other Christian attributes. Nevertheless, this second group is subordinate to the first.

Perhaps later folklore research will be able to explore more deeply the meaning of the symbolism represented here. (30) The pagan symbols

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30. Among others, H. Schaeder attempts a penetrating symbolic interpretation in an essay, "Litauische Ornamentik, Das Land Ober-Ost" (Stuttgart and Berlin, 1917), p. 63.

of life, trees and plants; the symbols of light and animating warmth, the sun and stars; the symbols of love and tender affection, hearts, flowers, 778 and birds; and many others whose meaning is hidden to us grow out of the Lithuanian crosses as the 322 expression of a deep mental attitude which flows 764 from the spiritual life of an inwardly rich people. From the purely artistic angle, in the Lithuanian cross ornamentation, which recalls both a most loyal attachment to faith and a close communion with the dead, we are touched by the compactness with which it grows out of the crosses and blends into a unity with them. (31) In current times, to

● [113] 31. V. Jungfer, Alt-Litauen, op. cit., p. 87. V. Jungfer, Hinter den Seen, hinter den Wäldern, Bilder litauischen Volkstums (Königsberg, 1932), pp. 45 and 58.

be sure, it must be recognized how amid a younger and more rationalistic generation the old symbolism of the forefathers is more and more forgotten. Not only does the old custom of setting up crosses disappear; even where wooden crosses are still erected, one meets more and more frequently slender, smooth crosses without any ornamentation, of which only the majestic height still recalls their primitive tradition. (32)

32. A few beautiful and artistically valuable crosses have today been set up in the garden of the Vytautas Museum in Kaunas.

/118/ 2. The Wood Sculpture

532 Our survey of the Lithuanian crosses and their chapels would not be complete if we did not include in our presentation those wooden sculptures of the Christian saints which were mentioned above and for whose sake the chapels of the Lithuanian crosses were created.

Lithuanian wood sculpture, to which we thus turn our attention, has, in its origin and its early stages, not been clarified. Romantic research, including also Brensteyn and Dr. Basanavičius, attributed it to paganism and supported this view with a prohibition of Bishop Tyszkiewicz from the year 1752, which reads: "In many towns in Samogitia highly unskilled wood carvers go about, real destroyers and blasphemers of sculpture, who at their own risk blaspheme the statued of saints, so that they do not look like gods but like Lernean monsters which have nothing at all to do with any sacred tradition in their appearance and features." (33)

The current term for these sculptures--in the vernacular dievukai "little gods"--seems to support this theory further. Now we have, however, no reliable support for any anthropomorphic belief among the ancient Lithuanians, and know only that they considered rivers, springs, and forests sacred as the dwelling places of their deities. On the other hand, the term dievukai for these sculptures among a Roman Catholic peasant folk is so self evident as to need no further explanations here. The fact that even today priests occasionally refuse to consecrate these sculptures

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[113] 33. Cf. V. Jungfer, Julturbilder aus Litauen (Berlin, 1918), p. 120. The complete Latin text reads: "Plurimis in locis per Samogitiam divagantur imperitissimi sculptores, an verius Iconoclastae et Iconomachi, qui proprio Marte effigies Sanctorum moliantur, non quam speciem deorum, quam monstra Lernaea ab omni sacra Traditione, habitu gestuque ex toto se abhorrentia, vili autem pretio simplicioribus abtrudentes graviter eis imponant, unde optata pullulat, materia nullis vicinorum sectariorum cachinnis. Parochi locorum arguant, increpant tales et confiscent, nisi specialem an Nobis produxerint licentiam."

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or smutkelis), is already known from a wood sculpture of the German Middle Ages around 1500. (36)

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36. Dr. Willi Burger, Altdeutsche Holzplastik (Berlin, 1926), p. 179. Cf. further: Franz Wolter and Willi Burger, Die mittelalterliche Holzplastik in Deutschland (Munich, 1924).

But precisely this sculpture, about whose meaning many pious legends are woven, has become quite an original possession of the people through its treatment by the peasant artists, and has experienced many transformations and variations. One sees it above all in Samogitia again and again, in villages, at crossroads, by trees in the forests. It seems as if just this figure of the sorrowing Christ with the crown of thorns, who rests Himself, exhausted, His head supported in His hand, His elbow on His knee, particularly expresses the contemplative nature of the Lithuanian peasant and has attained an individual form from the sorrow of a people over centuries-long slavery and from the melancholy of the landscape. This sculpture as no other has inspired the carvers to individual creation and has attained inner animation. At times a really unearthly mood speaks from it, which shows how deeply the artist lost himself in his idea. (*)

(*) Cf. on this point the poem of Putinas-Mykolaitis.

Lithuanian wood sculpture did not take over and elaborate all the pictorial subjects which came from the West. To be sure, the number of saints which are represented is very great, but /123/ certain favorite motifs return again and again. Besides those already named there are St. John of Nepomuk, always in clerical robes with a the St. Katharina of Rubens, and many others. The creator of such woodcuts favored above all /125/ representations of miracle-working saints, which were eagerly bought by the peasants at great indulgence festivals. Thus this art, too, stand exclusively in the service of the religious idea.

The škapliernikai of the church villages, who produced and sold these simple woodcuts, used for their work very soft wood--usually linden--since their only tool was a knife. The board was smoothed and then received a coating of chalk or wax. Now the portions which were to remain white on the paper were cut out of the wood, while the actual drawing was carved in relief. The figures received a strong contour line; shadows were produced by a simple stroke technique. The woodcuts were printed without the aid of any sort of press, simply by hand. Thus, as Galaunē stresses, their technique can be compared only with the German individual woodcuts of the fifteenth century, and as a matter of fact Germany was the sponsor of this technique in Lithuania. Since the prints were made on ordinary paper and the coloring was done with inks of very little permanence, hardly any old originals have been preserved. But the number of subjects as well as their popularity among the people speaks for their wide distribution. Their popularity is proved by the fact mentioned by Galaunē, (38) that after the emergence of lithography in

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38. Cf. for the section on the village woodcuts and paintings, Galaunē, op. cit., pp. 231-238, as well as the literature referred to there. Further: P. Galaunē, Lietuvių liaudies raižinių katalogas (Catalogue of the Woodcuts of Lithuanian Folk Art) (Kaunas, 1927), as well as the pertinent chapter in A. Rukštelē loc. cit., pp. 41-48.

322 thing of their own. We find as ornaments rosettes,
531 stars, and wavy lines, interrupted and lozenge
frets, also stylized plant patterns--though less
often--on chests, dishes, platters, canes, etc.
On spindles and distaffs, on the other hand, the
favorite ornament is the circle divided into six
segments, the ancient symbol of the sun, whose
production presents only little difficulty and
therefore is often repeated. Only on coat racks
do animal forms appear, taken from nature, primarily birds. Splendidly carved towel and spoon
racks, knives, forks, and spoons, shuttles and
whetstone holders, boxes and caskets, even carved
flasks show great technical skill and artistic
manipulation. Only in rare cases does an object
of household use remain without ornamentation.
[354] The old žibintuvas, the pine chip holder, an
often very beautifully carved frame holding the
chips that illuminated the work room, is today
[533] found only in museums as is the kanklēs, the
ancient zither-like instrument of the Lithuanians,
which is also richly carved, and which today has
awakened to a new life. (41) In all of these
patterns sways an inner rhythm that attests to an
absolute feeling for style. One should also never
overlook the fact that these objects were created
only for personal pleasure or for the pleasure of
people to whom they were given--as perhaps by a
youth to a maid. Thus they maintained the charm
of the personal and direct and also the value of
uniqueness.

/131/ In view of this joy in the ornamentation of practical objects it is almost astonishing not to find furniture decorated with carving in the

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[113] 41. On the development of the kanklēs cf. the basic work of the Swedish Professor Tobias Norlind, Bidrag Till Kantelens Historia (Särtryck ur Rig, 1923).

531/352 decorative colors in nature. On the other hand, any representation of human life, /134/ so dear to Poles and Russians, is lacking. From the darkly toned background the colors are set in relief forcefully and without transitions--green and yellow; white and red; green, violet, and yellow--and in still other combinations, which always speak of a sure feeling for colors. In their total impression these chests, in spite of the liveliness of their colorings, have a calm effect. Nevertheless the few examples of this art which I have so far seen seem to me not to express shat I should like to consider the truly characteristic feature of coloring in Lithuanian folk art--the creative force of the colors. This can become truly effective only where it no longer stands in the service of drawing, but makes the surface itself subordinate, as in the flow of the colorful patterns of the Lithuanian decorative ribbons or in the margučiai, the Easter eggs.

531/776 The Lithuanian margučiai (marginti--to decorate in colors) exhibit the same stylized ornamentation in a state of stability that is fluidly shaped in the juostos--leaves, flowers, geometrical figures in infinitely changing form--but here it is the color which brings it forth, which becomes an end in itself, and which controls and fashions the surface. It is precisely in the margučiai that one can observe how the nature of the complementary colors is fully grasped. The extent of the oval is seen as a unit and only rarely divided into segments. The loving investigator and collector of these little works of art, Tadas Daugirdas, has written some interesting things concerning this branch of folk art. (43) He relied

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43. Thaddäus von Dowgird, "Margutschai--die litauischen Ostereier," Kownoer Zeitung, 1917.

286 386 leaves, oak and alder bark, and the method was guarded as a family secret. Their production was very laborious. The plants were broken up and cooked with the thread; the ashes of the plants were used as a stain. Always only the thread was dyed, never the finished fabric. Thus one obtained serene colors of unlimited durability. Aprons a hundred years old exhibit a quiet brilliance which is still enchanting today. Although the natural colors have gradually been supplanted by modern aniline colors, knowledge of the old coloring technique is still preserved in many peasant families.

286 301 531 The use of colors change. Brown, blue, and red were probably the oldest colors. To them was added green. The pattern originated on a white background. We can best recognize the Lithuanian interpretation of color in the juostos, those colorful decorative ribbons which /137/ serve as ribbons for belts and aprons, as fastenings of fur coats, and as decorations for the girls. They are distributed across the whole country, but show provincial differences both in the colors and in the patterns and techniques. Their coloration is analyzed in a fine manner by Karl Brammer: (44)

"The nature of complementary colors is grasped here with astonishing sureness; an error never occurs. Red and greenish blue, orange and cyanic blue, greenish yellow and violet are placed next to each other in striking fashion. Furthermore the skillful use of white with opposite colors has a very fine effect. From the use of red and yellow on a black background (*) it can be clearly be seen that the relationship between dark and brilliant

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[113] 44. Karl Brammer, "Litauische Webereien," Litauenbuch, loc. cit., p. 52.

* The latter occurs only very rarely. V.J.

286 (woven ribbons)." (47)
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47. Johanna Behr-Heyder, Cologne, "Litauische Volkskunst," Leipziger Ill. Zeitung, November 8, 1917, p. 10.

In analyzing the weaving patterns, which are almost exclusively of a geometrical nature, it is in most cases overlooked that the technique of weaving alone had of itself to lead to specific patterns. Certainly the many terms used today were given them only much later, names supplied by all kinds of visible things of the surroundings--the duck, the cuckoo, the hoopoe, the window, the broom, the rose, the fir tree, even the goat's hoof, and many others. That from the technique of weaving many similarities arose with peoples separated in space and time, is thus only natural. From the great variety of designs results the tremendous richness of this ornamentation, especially since the patterns occur in the most varied combinations. To discuss them in more detail is forbidden by the scope of this presentation, but there are certainly many hundreds of patterns.

While in western Lithuania decorative weaving is not so strongly cultivated--apart from Palanga, where primarily juostos with star and flower patterns are favored--the whole abundance of this colored ornamentation is concentrated in the area of Suvalkija, above all in the districts
29| of Marijampolē and Vilkaviškis. This area is
53| also the home of the famous tulip pattern and of
286 the colorful Lithuanian decorative aprons. Simple aprons are known also in the region of Zanavykai and Zarasai as well as in the province of Dzūkija, while in Samogitia they are completely lacking. Nowhere, however, is the coloration unfolded so subtly and the ornamentation to such a richness as in Suvalkija. On a brown, blue, red, or green background the ornament grows like a precious flower. Perhaps the most beautiful of these patterns, the tulip stylized in the most varied forms,

286 Lithuania they were in any case not known and
531 according to Vydūnas were only taken over from
[291] later immigrants. (50) Much of the beautiful
Lithuanian decorative weaving is found today in the churches as altar covers, the ribbons as ornamentation on the alms bag.

As with all settled peoples, so among the Lithuanians a rural art of rug weaving--as /142/ is customarily developed among nomadic tribes as a folk art--did not exist in earlier times. The rugs and bedspreads woven today in the countryside, which are usually of one color and are frequently found in city houses, are of more recent origin. They borrow their manifold square circle or lozenge patterns from the heavy linen weaving which the peasant woman makes for her practical use. To set off the pattern in color either bleached linen is woven in together with unbleached, or a difference of tone is gained by weaving in hemp or cotton. These patterns, too, are beautiful and of great ornamental richness. From the point of view of age they represent the oldest Lithuanian weaving patterns. We find them in the coarse woolen towels as well as in the tablecloths that are laid out on festive occasions in the peasant houses. The hand towels are often decorated with artistic cross-stitch work, usually in red, primarily the decorative towels that do not serve for daily use. They formerly hung on the richly carved hand towel racks and are given only to guests to use. Their ends are formed by peculiarly braided lace, knotted by hand from the end threads of the weave. This is a very old technique that is still

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[113] 50. Vydūnas, Litauen in Vergangenheit und Gegenwart (Tilsit, 1916). Emma Dethlefsen, "Über litauische Volkstrachten in Ostpreussen," Blätter für Heimatkunde und Heimatschutz, Vol. 3, Nos. 1 and 2.

286 462 the woman. And perhaps it is due precisely to the artistic intuition and the more sensitive sense of color of the woman that her creations unfold a quite special richness in color and ornamentation in the fields of the small handicrafts. /Unnumbered page with illustration--Old Peasant Woodcut/

/145/ Chapter Four
The Spiritual Culture of the City

113 /Unnumbered note on Chapter Four/ A comprehensive presentation of the development of Lithuanian architecture does not so far exist. A brief sketch of the architecture of the seventeenth and eighteenth centuries is given by K. Jasenas in Vol. III, No. 5 of his Visuotinē meno istorija (General History of Art), where we also find practically the only information on Lithuanian castle structures. An appreciation of the architect Vl. Dubeneckis, the builder of the Vytautas Museum, the art school, the state theater, and other public buildings, is given by P. Galaunē in Vol. I of the almanac Prošvaistē (1937). In addition, the valuable monograph by the same author, Vilniaus meno mokykla, 1793-1831 (The Art School of Vilna) (Kaunas, 1928), should be mentioned. Also, the presentation of Lithuanian painting, sculpture, and music is so far limited to sketches and separate articles. (Cf. for example Galaunē, l'Art Lithuanien (1934); Jasenas, History of Art, III, 8, with carefully selected illustrations; etc.)

A. The Architecture

181 1. Historical Preliminaries

The investigation of the cultural elements of Lithuanian national life led us to the conclusion

181 that we have here a rounded-off and self-contained culture. Such a culture never originates through a random accumulation of human beings, but always through a nation. In our case this culture was a typical peasant culture.

369 A combination of the most varied historical
circumstances, which cannot be gone into in this
565 context, led to the result that the Lithuanian
162 settling in villages and individual farms has
563 found his way to the city only in most recent times
and is beginning to imprint his own stamp on it.

The cultural upper class which determined the face of the Lithuanian city in the past centuries has changed in the course of time. Little is known concerning the city's earliest inhabitants.(1) In the fourteenth century Grand Duke Gediminas summoned German artisans and tradesmen into the country. (2) There followed the Hanse, which had an office in Kaunas. About the same time the Jews made their entrance and completely changed the city picture. Confined to the border provinces by Russian legislation in later centuries they also /146/ gave their stamp to the Lithuanian provincial cities before the first World War. Accord-

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[113] 1. A. Bezzenberger, "Der Werdegang des litauischen Volkes," Vierteljahresschrift für Sozial-und Wirtschaftsgeschichte, 1915, Vol. XIII, No. 1, p. 26. "Cities existed only sparsely and, like Vilna, founded in 1321, has probably more foreign than Lithuanian inhabitants."

[113] 2. On the history of the Hanse in Lithuania cf. Walther Stein, "Vom deutschen Kontor in Kowno," Hansische Geschichtsblätter, 1916, Vol. XXII, Nos. 1 and 2, as well as the references given there.

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563
[113]

ing to Ljubawski and Lithuanian cities of the sixteenth century were already overcrowded with Jews(3)

> 3. Cf. on this point Ljubawski, Oblastnoe dielenie i miestnoe upravlenie Litovski-Russkago gosydarstva ko vremeni izdaniia pervago Litovskago statuta (Districting and Local Administration of the Lithuanian-Russian State at the Time of the Issuance of the First Lithuanian Statute), as well as S. A. Berschadski, Litovski evrei (The Lithuanian Jews) (1883). In recent times the history of Judaism experienced a detailed presentation in Prof. A. Janulaitis, Žydai Lietuvoje (The Jews in Lithuania) (Kaunas, 1923).

The third city element, however, the Poles--as the upper class--at first assimilated the Lithuanian country population which moved in. Even in the nineteenth century a Lithuanian upper class still could not be formed in the cities of the country, since Russian legislation forbade the Lithuanians to occupy any official positions in their own country. Thus--by the irony of history--the first nucleus of an educated Lithuanian bourgeoisie arose in the cities of inner Russia, where the prohibition did not apply. In place of its own officialdom the land received Russian officials and garrisons, whose religious edification was taken care of by the state in this Roman Catholic country with the erection of Orthodox churches.

The World War finally ended this development through the founding of the Lithuanian state. All at once there is a city class educated abroad and now back home, which, though, not numerous, includes all professions, even artists and scholars. In addition a strong immigration from the countryside set in, for suddenly numerous possibilities to make a living in the cities, in officialdom, in

346. Gothic churches in Kaunas between 1400 and 1500. Stone construction--even already in private houses--is documented in the privilege of the basilica of the year 1503; a far older stone construction is treated in detail in the inventory of the Kaunas deanery (sheet 15). In the same way we can probably regard as reliable the presentation, thoroughly based on sources, of Bishop Valenčius, who in his History of the Kaunas Churches, expressly stresses in discussing, among others, the Cistercian church (Seminary Church) that the oldest Cistercian church was built of wood, while the stone construction of the church as well as of the monastery dates from the year 1468. (5)

[113] 5. The question of the oldest brick construction in Lithuania is treated by Cornelius Gurlitt, "Alt-Litauisches Bauwesen," Baltisch-Litauische Mitteilungen, No. 127, September 4, 1918. Cf. further on this point Prof. P. Weber, "Litauische Kirchen," in Bilder aus Litauen, 2nd ed. (Kaunas, 1917), p. 123. Important for the study of sources: Kun. P. Veblaitis, "Kauno Bazilika" (The Basilica of Kaunas), Naujoji Romuva, 1935, Vol. V, No. 16/17, pp. 379-380. Further: Vyskupas M. Valančius, "Trumpa Kauna bažnyčių istorija" (Short History of the Kaunas Churches) in the periodical Žinyčia (Tilsit), 1900, No.2, pp. 32-51. According to Valančius the Franciscan church was also executed in stone as early as 1400.

In Kaunas the steep Gothic roofs which cover the red brick churches dominate a large section of the old city. In the interior we find the typical six-part vault construction which resolves the ceiling into star and net vaults and thus absorbs the rising force of the columns. Five old churches

346 of this type, all of which date from the fifteenth century, are still preserved today in Kaunas. The oldest is the Vytautas church (Franciscan church) built in 1400, which the grand duke erected in memory of the recognition of Lithuanian independence by Jogaila. The history of its founding is set down on a marble plaque near the main entrance. The interior decoration is very simple. 532] Noteworthy is a picture by Kalpokas over the main altar, whose upper half represents the ascension of Mary, while the lower half shows Vytautas with his soldiers at the Vorskla, as he pledges himself with a solemn oath to build the church. The grand duke gave this church to the Franciscan order, whose monastery then stood on the site of the present city hospital. (6) Although the church /152/ was destroyed in the seventeenth century by the Swedes, in 1812 by the French, and in the middle of the nineteenth century was transformed into a Russian church, it remained the only one of the old churches which faithfully preserved its Gothic character. Its peculiar tower stems from the beginning of the nineteenth century, the facade decoration of the side wings from the same period.

The construction of the gigantic cathedral of the archbishop (Cathedral of Peter and Paul) also reaches back into a very early period. In the renewal of its privileges, of 1503, it is mentioned that the church was built "in very old times, almost at the beginning of Christianity," and was richly endowed. (7) In its size alone--it is 84 meters long, 34 meters wide, and 28 meters

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113] 6. Kan. J. Tumas, "Iš Vytauto bažnyčios istorijos" (From the History of the Vytautas Church), Iliustr. Lietuva, Vol. 1927, Nos. 15 and 16.

7. Valančius, see above.

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high--it makes a powerful impression. After the great fire of 1770, which left only the foundation walls standing, it was rebuilt in a different form. Probably the church was originally built with two towers (in its present form the one tower interferes with the symmetry of the exterior). In the nineteenth century a side chapel was added to the south front by Bishop Paliulionis; it contains pictures by Tyrolian artists and a beautifully carved altar. Further to be mentioned is the building of the cathedral library, which reminds one of the Marienburg castle. The interior of the cathedral was completely covered over by later artistic styles after its reconstruction: the pilasters, the columns, and above all the numerous altars sparkle in the magnificence of the baroque, whose animation is increased still more by numerous rococo forms. But, as K. Jasenas correctly points out in his art history, a counterbalance is created by the powerful compactness of the main altar (from the year 1775), which subdues the total impression into serious and mighty solemnity. (8) Precisely this altar, between whose Corinthian columns tower gigantic figures of the apostles, has a particularly majestic effect. Thus the impression which proceeds from this cathedral is unusually strong, and the spirit of medieval piety and religious artistic instinct becomes directly alive. The church paintings[1] were mostly /153/ painted in the middle of the nineteenth century by Elviro Andriolli, an Italian artist who settled in Lithuania and was naturalized.

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Considerably younger than the cathedral, but also still stemming from the fifteenth century, the Seminary Church of St. George first meets the eye of anyone who approaches the city from the river.

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[113] 8. Jasenas, Visuotinē meno istorijz /General History of Art/, V, p. 267.

1[in Cathedral of Peter and Paul in Kaunas -- Analyst]

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In the seventeenth century it still bore a tower, while today it is decorated only by simple crosses. This church, too, was destroyed at various times by fire, the last time in 1812. As a result it also had to undergo the stylistic change from Gothic to baroque, just as the little Church of St. Gertrude, which today leads a hidden existence in a courtyard off the main street (No. 61) and belongs among the oldest buildings of the city.

The Benedictine Church of St. Michael lies apart from the religious buildings we have mentioned. It has a peculiar effect through its lack of symmetry, but the purely Gothic style of its apse must be mentioned. From the outside it resembles more a medieval fortress than a church. In his monograph on the city of Kaunas V. Bičiūnas expresses the idea that this peculiar building, on whose origin no reports are available, may be identical with the building which Guillebert de Launnoy saw on his journey in 1413-14 and mistook for a fortress. The church is mentioned in documents only in a later period; thus we hear of privileges which were grante it in 1495. At present it belongs to the order of the Benedictine nuns; the monastery built next to the church stems from the beginning of the last century. (9)

113 9. V. Bičiūnas, Kaunas, 1030-1930 (Kaunas, 1930), p. 208.

Therewith the circle of the old Gothic and formerly Gothic structures in Lithuania is closed. The simplicity of their external forms frequently contrasts strongly with the ostentatious interior decoration of a later period. With the relatively 347 small number of Gothic church buildings it might almost appear as if this artistic epoch /154/ attained very little prominence in Lithuania. Nevertheless, it did have a stronger influence on secular construction. In Kaunas there are still

341 many gabled houses in the Gothic style, and indeed here and there an old granary, hidden in the maze of twisted courtyards. Often these buildings also are hidden today under the disguise of a later period. Especially the streets behind the steamer landing are still full of old gabled brick structures today. Sometimes the courtyards of these houses, like those in Vilna, have passageways of wood which stem from a later period. How much the whole artistic epoch which is understood under the name of Gothic could be forgotten is proved by the fact that a small house with a late Gothic gable rising freely into the air is today called a "Perkunas temple" in the vernacular. The gable is found across from the city hospital; it shows the typical overly slender pilasters which blossom out in decorative finials and are connected by curved interlinking arches. Possibly this was also a little church, perhaps a secular building. (10)

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[113] 10. Cf. A. Thomas "Rombinus," in Mitteilungen der litauischen litterarischen Gesellschaft, 1884, Vol. II, No. 2. In addition see the colored illustration in Vol. IV, No. 4 together with a ground plan according to the record of Kulakowski of the year 1823.

341 3. Renaissance and Baroque

177 Whoever surveys the city from the hill of the Linksmadvaris estate, rising up steeply across from the old section of Kaunas, has an unusually beautiful view of the churches of the old city. The cathedral and the Vytautas church, the Seminary Church and Trinity Church lie at his feet in a harmonious grouping. Between them rise the light towers of the Jesuit church and the slender tower of the city hall. The last three buildings lead us to a new period of style which replaced the Gothic in Lithuania. It began in the middle of the

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177 sixteenth century and received strong stimulation through the introduction of the Counter Reformation. The late Renaissance and the baroque are characteristic of this period.

/155/ Concerning the introduction of these new styles Dr. Kairiūkštytē-Jacynienē writes in her detailed monograph on the monastery of Pažaislis: "From the beginning of the sixteenth century on the true Italian Renaissance penetrated into the country by way of Hungary, specifically through the mediation of immigrant Italian artists and artisans, who as early as the year 1502 were summoned to Cracow by King Sigismund the Elder and his wife Bona Sfroza, Duchess of Milan. . .From Cracow the Renaissance style rapidly spread through the whole country. The influx of Italian artists, principally architects, went on uninterruptedly from the sixteenth century on; they kept the leadership for three centuries, since there were no trained native elements . . . Besides the Italians, Dutch architects also worked in Poland and Lithuania from the seventeenth century on. French and German influences were added to the Italian ones, especially in the eighteenth century. All this, together with certain peculiarities of the native, indigenous interpretation of style, produced a mixed style. But the Italian artists continued to be dominant. The Italian baroque created a foundation not only for the construction of churches, but also for secular construction. Today the baroque is still the most common style in the country, and the one which speaks with the greatest force." (11)

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[113] 11. Kairiūkštytē-Jacynienē, Pažaislis, ein Barockkloster in Litauen, Zürich dissertation, 1928. Special publication of Tauta ir Žodis (Kaunas, 1928), pp. 1-2.

The transition from Renaissance to baroque

346 531 177 The high facade with its two towers, between which a richly decorated ornamental gable often rises, became typical for the new interpretation of the front.

The temporal relationship which existed between the emergence of baroque in Lithuania and the influx of the Jesuits was not accidental, for these buildings express a very specific spiritual attitude and intention, above all in the way these churches are decorated. (13) According to the intention of the Jesuits, "mankind in the whole world should continually be torn anew from the sphere of everyday interests and should be directed to the divine through splendid churches, resplendent altars, gilded images of saints, statues, confessionals, and through perspective frescoes on the ceilings pointing up toward heaven." (14) How well the Catholic church succeeded with this striking architecture in influencing the peasant population of the country, is seen both in Lithuanian folk art and in the fact that the name of Queen /157/ Bona, who transplanted the Italian style to Lithuania, was kept alive through the centuries among the people and gradually took on a legendary ring.

346 Of all the baroque buildings of the city of Kaunas the Dominican church built in 1612 (the so-called student church in the Vilniaus gatvē) is the oldest. In the period of Russification it was

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●[113] 13. The Jesuits did not enter Kaunas until 1642. Cf. on this point K. Lerkis, S. J., "Kaip jēzuitai įsikūrē Kaune?" (How Did the Jesuits Settle in Kaunas?), Židinys, 1934, Vol. XX, pp. 184-192.

[113] 14. René Fülop-Miller, Macht und Geheimnis der Jesuiten (Berlin, 1932), p. 523.

ially mentioned.

346 Of the monastery, which was begun in 1667, only the facade was completed by 1681. After that it took more than 30 years before the building was [193] completed. This monastery[1] too, has suffered greatly in the course of time, primarily through its transfer to a Russian /159/ monastic order which took place in 1840 (it was founded as a Camaldulian monastery). The Russian order occupied it until the first World War and throughout this war itself. In 1920 it was turned over to nuns from Chicago, of the Congregation of Saint Kazimir, and since then has been renovated as much as circumstances permitted.

Within the scope of this work it is impossible to include also the Catholic church buildings in the provinces in the presentation of Lithuanian baroque architecture, especially since all preliminary work is lacking. In the countryside, too, the baroque--in contrast to the Gothic--has had a decisive effect, as numerous splendid church buildings prove. Here only the beautiful monastery of Tytuvēnai may be mentioned. Thus the baroque gained a special home in Lithuania, where it should be evaluated not only as an expression of the power of Roman Catholicism, but also as a manifestation of a special mental attitude of its inhabitants. Even the primitive forms of the wooden village church, as was pointed out in another place, did not remain free of its influence.

[195] Protestant church construction left behind only a few traces in Lithuania. As Dr. Purickis notes, at the time of their greatest influence in Lithuania, the Protestants had many adherents but very few open followers, and possessed in the sixteenth century neither a clergy nor their own places of worship. Later they sometimes took over Catholic churches. (18) The first churches of the Pro-

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18. Cf. Purickis, "Die Glaubensspaltung in Litauen im 16. Jahrhundert bis zue Ankunft der Jesuiten im Jahre 1569," (dissertation) in the periodical Litauen, 1917, Vol. II,

[1] [Monastery of Pažailis, near Kaunas--Analyst]

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estants were built in the seventeenth century. Noteworthy here is the church of the Calvinists in Kedainiai, built by Christoph Radvila (Radziwill) in 1629, which differs considerably from the Catholic baroque buildings of the period. It shows the cool style of the late Renaissance and is decorated with a beautiful pulpit with inlaid woodwork. The present-day Evangelical church in Kaunas, on the other hand, also built in the seventeenth century (1682), looks like a comfortable village church, (19) and most of the few other Evangelical

113 19. On the history of the Evangelical church and its congregation in Kaunas cf. the work of Pastor Joh. Wischeropp, Die Evang.-Luth. Trinitatiskirche zu Kaunas, 1683-1933 (Kaunas 1933).

churches in the country bear the character of village and small town churches; almost without exception they were built in the nineteenth century. (20)

113 20. Prof. P. Weber, op. cit., p. 141. On the church in Kedainiai see "Die evangelisch-lutherische Kirche zu Keidany," in Deutscher Genossenschaftskalender für Litauen (1931), pp. 37-41 (after a lecture by Propst Tittelbach), as well as the essay by Prof. Jonas Yčas, "Das Kulturwerk des Hauses Radziwill in Kedainiai," Deutscher Genossenschaftskalender für Litauen (1930), pp. 100-105. The immigration from Germany is reflected in the dates of the founding of the Evangelical churches in Lithuania. Up to the year 1840 the churches of Kedainiai (Keidany), 1714, and Skuodas (Schoden), 1821, were built. In the years after 1840 immigration was stepped up. Churches were built in Markjampolē, 1841; Tauragē (Taur-

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346 Few castles* in the baroque style have been preserved in present-day Lithuania. We know that the high nobility followed the example of the court and built splendid mansions on its properties in the seventeenth and eighteenth centuries. On the basis of the available contemporary illustrations Galaunē finds here a close relationship with the present old Lithuanian synagogues, which faithfully preserved the style of those country mansions with their high, pyramid-like, graded [gebrochene] roofs and the cubic forms of the anteroom. Thus the old synagogues seem to him to be the "last echo of an architecture of wood, already vanished, which was employed in the building of the Lithuanian estates." (21)

● [113] 21. Cf. Galaunē, "Lietuvių liaudies means" (The Lithuanian Folk Art), Veröff, d. Hum. Fak. d. Univ. Vytautas d. Gr. (Kaunas, 1930), pp. 153 and 154, as well as the Russian and Polish references given there.

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712 In discussing the modern castles we should not forget that most of the manor houses arose in those quiet and peaceful times when the castle no longer represented a fortress. Real fortresses which served the purpose of defense did not exist in Lithuania (Unnumbered page with illustrations--Village Sculpture) /161/ in any great number. Their remains go back almost exclusively to the wars of the orders, for example the ruins of the fortresses of Kaunas and Gelgaudai, the old Christ Memel /Christmemel/. On the foundation walls of others rise castles of recent times, such as those of Raudonē and Raudondvaris. (22)

113 22. Tarasenka, Gimtoji senovē (Olden Days of the Homeland) (Šiauliai, 1925), pp. 90-92. Tarasenka, Medžiaga Lietuvos archeologijai (Material for Lithuanian Archaeology). For the fortress of Gelgaudai cf.

•113 also Tarasenka, "Gelgaudų pilis" (The Fortress of Gelgaudai) in Iliustr. Lietuva, 1927, No. 39; for the fortress of Kaunas: Volteris, "Kauno senosios pilies pēdsakai ir palaikai" (Traces and Remains of the Oldest Fortress in Kaunas), ibid., No. 45.

342 The castle in the modern sense, which serves the economically and socially prominent for representation and enjoyment of life, was not built in the open country of Lithuania as of the whole Baltic area before the eighteenth century. (23)

[113] 23. Carl Meissner, Das schöne Kurland (Munich, 1917), p. 101.

Remains of this period, the mighty ruins of the castle of Biržai still tower on high, built by Prince Radvila in the year 1701. Now wars, revolutions, and devastating fires have probably in no country had a more destructive effect than in Lithuania. This is also the reason why most of the present-day manor houses go back to a much more recent time, the nineteenth and twentieth centuries. Thus we find among the castles of the country not a single one left which would be characteristic of the baroque of the eighteenth century.
341 The forms of the rococo, too, if we except the interior decoration of a few castles, exerted only a very limited influence in Lithuania. Only separate rococo elements mix here with the late baroque and enliven it. But most of what may have existed once has been destroyed by the storms of the first World War and postwar period.

4. From Classicism to Modernity

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177 About 1800 a new style, classicism, was introduced into Lithuania with a certain suddenness; this style had gradually spread in Western Europe in the second half of the eighteenth century. It

341 advanced on the one hand from Vilna and owed its
177 introduction here principally to the activity of the architect and university professor Lauras Gucevičius, who became enthusiastic about the new direction of art during his studies in France. This first Lithuanian architect belongs among the most interesting minds of Lithuanian /162/ art history. Born in 1753, the son of a serf in the district of Ukmergē, he was early destined for the priesthood and attended the school in Panevēžys for five years. Later he succeeded in coming to Vilna. Through his unusual talent he drew to himself the attention of Bishop Massalskis, who took him along on his journeys abroad in 1778. He became acquainted with Königsberg, Danzig, Berlin, and Hamburg (here he had several adventures and was initiated into the mysteries of the Jewish cabala), visited Copenhagen and Stockholm, and later stayed in Paris and Rome. His years of study in Paris were decisive. Having returned to Vilna he obtained the chair of architecture at the university there. The castle of Verkiai as well as the cathedral and the city hall of Vilna show his work. Gucevičius can be considered the founder of classicism in Lithuania, but for the sake of completeness it should be added that even before his activity began, Paul Brzostowski, who also became acquainted with the new trend in art in Western Europe, had classicistic buildings erected on his estate near Vilna. (24)

[113] 24. Paulius Galaune, Vilniaus Meno Mokykla (The Art School of Vilna) 1793-1831 (Kaunas, 1928), pp. 12-45. On Brzotowski of the article in the Lietuviška Enciklopedija.

Courland seems to have been a second starting point for the new artistic trend, above all the city of Mitau. We should not forget that in that period German architects like Leo Klenze came

342 simplicity. To be sure, a castle like Pakrojus belongs to the rare exceptions in the country, especially since Courlandic models are definitely followed here. (25)

[113] 25. Otto Grautoff, Die baltischen Provinzen, Vol. 3, Bauten und Bilder, (Berlin, 1916), pp. XVII and 118. Jasenas, loc. cit., Vol. III, No. V, pp. 308-311.

[341] Although neo-classicism must be regarded as a world wide style dominating the whole monumental architecture of its century, it maintained its importance in the East considerably longer than in the Western countries--far beyond the middle of the nineteenth century. Among the castles built from the second half of the century on we find nearly all types of style; thus one could imagine the castle of Apytalauke just as well in Grunewald. Since up to now there is neithe a comprehensive presentation nor a sufficient quantity of illustrations of Lithuanian castles, a detailed treatment of this subject must be left to the future. It may be added that the location of all these mansions was chosen with great taste. /164/ Situated in broad parks, at times on little hills, they are frequently mirrored in artificial lakes and ponds or gain the necessary framework for the unfolding of their artistic effects through broad lawns. To be sure, a number of these buildings are destined to decay, since their owners no longer possess the means for their upkeep as a result of the agrarian reform.

346 In general the construction of important religious buildings in the larger cities of Lithuania came to an end from the nineteenth century on. On the other hand, church construction in the provinces greatly increased. Here, however, the model of antiquity exercises a far smaller influence than the new romanticism which permits the

7. Jungfer-189 S-4,5(no date)1938 RB5Lithuanians RB5

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We thereby have arrived in the midst of modernity, which has brought with it a complete revolution of all living conditions through the powerful events of the first World War and the re-establishment of the Lithuanian state. This regrouping has also taken place in the area of social organization: if originally there existed only two large classes--nobility and peasantry--along with which the working class gained a certain importance in the countryside only, a new group, an urban middle class, now began to crystalize. How great a significance the urban middle class can have for the unfolding of the cultural forces of a people, the architecture of the East in general is the most telling example. In contrast to Western countries, which, along with public and religious buildings, exhibit a compact group of artistically valuable bourgeois houses, this architecture is completely lacking in Lithuania. The simple, half rural city dweller built his house through centuries either in a completely unartistic brick style--the undecorated, single-storied brick houses were almost typical of the nucleus, inhabited principally by Jews, of the small Lithuanian provincial cities--or he stuck to the familiar wood structure. The latter was transferred to the city almost unchanged and is characteristic primarily of the outer sectors not only of the small towns, but also of the larger cities. "The persistence of tradition is quite surprising. The people proper has remained untouched by all the changes of the 'great architecture,' let the foreign immigrants, let the church and nobility build as they wanted."(27)

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27. Prof. P. Weber, Wilna, Eine vergessene Kunststätte (Vilna, 1917), p. 118.

/166/ The new urban middle class, which after the first World War became the bearer of the concept of the state and of cultural progress, substantially

7 [19th century modernity -- Analyst]

344 not achieved. On the other hand, the decoration of the ceiling in the interior of the main post office represents a thoroughly happy solution.

346 /168/ Among the most interesting buildings of the most recent times belongs the Museum of Vytautas the Great of the year 1935. In this building, which is dedicated to the old memories of a glorious past, the fortress-like character of the whole arrangement seems intentional, although the contrast between the front side of the structure and the rear is somewhat too pronounced. On a lower floor with two side wings, whose facade is divided by an unusually great number of broad, symmetrically spaced windows, the compact, windowless wall of the upper story is built up. Especially the mighty side wings are effective through the uniformly white surface of their walls, while the projection of the central facade is divided by slender, rising pilasters which seem almost too strong for the entablature which rests on them. We find here a complete renunciation of the clear separation of supporting and supported elements, the harmonizing of bearer and burden in the sense of conservative aesthetic feeling. A single example from the past, the doge palace of Venice, shows a similar distribution of mass. Perhaps, however, this example is too far-fetched, for as a matter of fact the structural feeling of the modern architect has been basically changed in relation to a still recent past through the use of steel skeletons and cement. This building, which naturally ran up against protests, (28)

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[113] 28. Cf. for example Dr. H. Kairiūkštytė-Jacynienė, "Dėl Vytauto Didžiojo vardo muziejaus projekto" (On the Project of the Museum of Vytautas the Great), in Židinys, 1931, Vol. XIV, No. 8/9, pp. 167-170.

is thus characteristic. The high tower erected ne

532 one feels the waves of the sea rushing forward. (29)

Among the most gifted impressionists of the older generation belongs Petras Kalpokas (born 1880). He too, like many others of the Lithuanian artists, spent long years in Switzerland and Italy, a fact which did not remain without influence on his development. Galaunē writes of him: "He is an impressionist of great style, free to the point of boldness in his technique. His portraits betray the influence of Italian painting. In his Lithuanian landscapes he knew how to let the essential features of this unique nature stand out. In his 'Temptation of Christ' and in his 'Pieta' he tries to reproduce the psyche of the Lithuanian people." (30) Kalpokas had already made a name for himself in Russia before the first World War. At the outbreak of the World War a large number of his pictures were on their way to an exhibition in Munich and, unfortunately, fell victim to the events of the war. Among his best works belong a number of landscapes and his self-portrait.

/176/ Finally to be reckoned among the older generation is Jonas Šileika, who underwent his training in Munich, a strong, artistic temperament, completely dominated by his joy in colorful compositions and decorative effects, in his portraits a realist with a striving for spirituality and animation (Portrait of a Lady, 1925, Čiurlionis Gallery). His portrait of the writer Žemaitē was honored with a prize in Chicago in 1920.

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[113] 29. On Varnas cf. also Ign. Šlapelis, "Adomo Varno kūrybos keliais" (Following the Paths of the Creations of Adomas Varnas), Iliustr. Lietuva, 1927, No. 12.

[113] 30. P. Galaunē, l'Art lithuanien (Malmö, 1934), p. 34.

532 his satirical stylization of a "modern madonna," a bas-relief that shows a modern woman in a short skirt, the fashion at that time, and crossed legs, who regards her child with an expression "like a mother who does not love her child, but only tolerates it like an uninvited guest." (31)

532 543 Therewith the first generation of artists, whose works were represented at the first Lithuanian art exhibition in 1907, has been briefly characterized in its outstanding personalities. No less than 23 artists were represented with 242 pictures. The paintings were sent from far and wide--they came from Russia, Poland, Switzerland, Italy, Tyrol, and France--for very many of these artists lived at that time outside of the country. At the head of the art association, which in the following years sponsored a number of further exhibitions, was together with Rimša, Antanas Zmiudzinavičius, one of the most active champions of that generation of artists, who placed his organizational talents completely at the service of this idea. (32) They were joined by a third, the composer and painter Mykolas Čiurlionis, an artist who, through his creations, at that time drew to himself the attention of the leading Russian artistic circles.

532 Born in 1875, the son of an organist in Druskininkai, Čiurlionis was accepted as a boy into the private orchestra of Prince Oginski in Plungė. His unusual musical talent and his likeable character caused the prince to send him to the conservatories of Warsaw and Leipzig. In 1901 we find

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[113] 31. Ig. Šlapelis, "Iš J. Mackevičiaus ir J. Zikaro parodos," Meno kultūra, 1928, No. 1, pp. 18-19.

[113] 32. Vydūnas, Litauen (Tilsit, 1916), p. 116.

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geometrical principle of the material still shines forth. The human form is here of necessity excluded. Heinrich Schaeder, to whom we owe several very fine observations concerning Čiurlionis, stresses above all the cosmic element /179/ manifested in his pictures, for example in the "Pyramids": "Pure crystal forms, pyramids and obelisks, become plane surfaces and the creators of their own space. A spring wind is thrown between the many arms of two candelabra and carries long slanting streaks of light toward the sky. A powerful sight: on the globe rests 'Rex' the ruler, a transparent, straight-lined, hemmed-in surface which projects upward through two celestial spheres. Clouds swirl in the lower, in the upper armies of comets race toward the calm of the midpoint. Here the stormy movement of the spheres is truly creased." Or the artist wanders through the signs of the zodiac. "In endless distances, in unearthly worlds arise the hieratically rigid forms of Virgo, of Aquarius. And above them stands their constellation." (33)

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33. Heinrich Schaeder, "Čiurlionis--ein litauischer Maler," Das Land Ob. Ost (Stuttgart and Berlin, 1917), pp. 393-395.

Next to such visions are simpler, deeply human allegories and symbols. The symbol of friendship--a precious crystal, presented with closed eyes and the touching movement of devotion; fate--a child on a blooming meadow, an unreal, otherwordly form and landscape--overhead a black bird with gigantic, outspread wings. The number of such explanations could be increased, but little would thus be gained for the understanding of this painter; for just as in all the other pictures, the material here is not seen as material but projects into a second plane of reality which borrows from ours only the external forms. At times the force of this master is also expressed in creations that

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are completely rooted in the countryside of his homeland and are completely filled with its mood, like his "Cemetery in Samogitia." But here, too, the deeper symbol of the impermanence of everything worldly grows out of the landscape which he fashions.

What affects the sensitive observer in all these pictures so strongly is the deep inner necessity to which they owe their existence, this struggle of the soul for a sublime view /180/ of the cosmos. Čiurlionis belongs among those men who receive their light from within, like Beethoven and Rilke, for example. What they create does not come about through certain impressions of the outer world which are then artistically elaborated, but everything is inner vision. An irresistible force drives them to the representation of their visions. How strong this inner force was in Čiurlionis is proved by the fact, told by his brother, that the sick artist even in his last months, in the night, when everybody in the sanatorium had gone to rest, painted uninterruptedly by candlelight until dawn. (34)

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34. The literature concerning Čiurlionis is relatively extensive. It consists principally of essays in various art periodicals. Among others may be mentioned the special Čiurlionis number of the periodical Naujoji Romuva, Vol. 5, 1935, No. 42; further the brief sketch by Galaunē in l'Art lithuanien, op. cit., pp. 12-13; as well as the little article by the same author: "M.K. Čiurlionies galerijos istorija" (History of the Ciurlionis Gallery). Bičiūnas wrote a biography of Čiurlionis. In German: Schaeder, op. cit., and V. Jungfer, Hinter den Seen, hinter den Wäldern Königsberg, 1932), pp. 65-69. The great Čiurlionis monograph published by P. Galaunē in 1938, which above all contains valuable unpublished picture material, could not yet be consulted.

000 not yet be consulted.

532 Thus Čiurlionis art is unique. He is one of those rare masters who even in great nations are born only once in a great while. The largest portion of his paintings--148 creations in oil, tempera, and pastel, and 35 graphic works--is found today in the State Gallery of Paintings at Kaunas, located in the Vytautas Museum. His style, i.e. the outward form of the representation, was taken over by Šimonis, who also resolves reality into geometric figures in many of his pictures. His colored compositions radiate great brilliance. Simonis made a name for himself especially as an illustrator. (35)

2. Recent Trends

The first spring of Lithuanian art came to an end in the first World War, which had a crippling effect on all spiritual creativity and scattered the Lithuanian artists all over the world. Nevertheless through the war several of these painters became known also in Germany, for example Varnas and Zmuidzinavičius, whose pictures at the great Lithuanian exhibition in Königsberg, in 1918, received various expressions of recognition in the German press. (36) Only after the end of the war did the rest of the artists return. /181/ The beginning of new statehood gave to their creativity a broader framework. At that time (1919) there arose a "Lithuanian Art Association" which took over the heritage of the first art association but at the same time also broadened significantly its

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[113] 35. Cf. Jean Mauclère, Sous le ciel pâle de Lithuanie (Paris, 1936), pp. 52-54.

36. For example the Kön. Hartungsche Ztg. of August 27, 1918.

scious of his earthly art. Galdikas . . . recognized that all objective searching in art is meaningless . . . This living faith, this power to see and understand the divine principles of nature, led him to a Lithuanian atmosphere filled with mystery." (37)

113 37. V. Vizgirda, "Tapyba ir skulptūra Lietovuje" (Painting and Sculpture in Lithuania), Naujoji Romuva, Vol. V, No. 10/11, March 17, 1935, p. 248.

Except in the French Museum Jeo de Paume, works of Galdikas are found in the museums of Kaunas and Riga.

Vienožinskis and Galdikas thus already belong essentially to a new generation, whose educators they become. In their ateliers a number of talented young artists received their training. The latter joined together later into a special group of "Independents" and thus separated from the "Lithuanian Artists' Association," which continued to include the artists of the older generation. Nevertheless the difference in goals of the two groups does not seem so strong as might be concluded from their names. Even among the "Independents" we do not encounter radical nor extremist tendencies. Impressionism clearly has an after effect among them, too.

In 1932 a new group, "Ars," split off from the group of "Independents" under the leadership of Galdikas; its efforts derived from completely new ideas, as appears from a proclamation which was published at the first exhibition of this group in the same year. (38)

113 38. Naujoji Romuva, No. 45, of November 6, 1932 (Vol. III).

Since this proclamation is of special interest

OOOwill be able to judge its results.

/185/ C. Music and the Theater

1. Opera, Drama, Ballet

545 We cannot close the chapter on the spiritual culture of the city without having cast a brief glance at the Lithuanian theater, which, besides its purely artistic significance, is of great educational importance for wide circles of the people--the number of opera goers in the season 1936-37 amounted to about 68,000, while the drama showed an attendance of 80,000.

Seen historically, the forerunner of the Lithuanian theater is the Jesuit theater of the sixteenth century, as we already mentioned in connection with Kražiai. Although the language of this theater was Latin, in the intermissions monologues and dialogues were delivered by the students in the Samogitian dialect. (39) The real stimulus for the development of a folk theater, however, was provided by the dissolution of serfdom around the middle of the nineteenth century. At that time, still in the period of the prohibition on printing, when the Lithuanian movement began to stir on all sides, in all the cities where Lithuanians were present in large numbers, the institution of "Lithuanian soirées" was begun: in Palanga, Vilna, Kaunas, even in St. Petersburg, Warsaw, and many other cities. These evenings contained in their program games, dances, and songs, and also theater plays, and among the actors and directors belonged many a person who became important in the later history and political development of the country. The significance of these

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[113] 39. On the Jesuit theater cf. the detailed presentation in E. v. Ungern-Sternberg, "Aus einem erwachten Lande," Bresl. Ztg., September 24, 1923.

533 of the gifted pianist and conductor B. Dvarionas.

Our brief survey of Lithuanian artistic music is thereby ended. Within the framework of this book it can naturally raise no claim to completeness. Only the development was intended to be shown. And this development is undoubtedly interesting, for it clearly leads from East to West. If a few years ago it was almost exclusively Germany from which the new stimuli proceeded, today it is just as much the cities of Paris and Prague.

Still a second result of the development to our present time is of interest: just as in modern literature and painting, the emergence in Lithuanian music of purely Lithuanian elements and the struggle for an individual art becomes more and more distinct.

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/195/ Chapter Five

The Artistic Literature

/Unnumbered footnote on Chapter Five/ The following more comprehensive works on the development of Lithuanian literature were used:

Mykolaitis-Putinas, Naujoji Lietuvių literatūra (The New Lithuanian Literature), Publication of the Humanistic Faculty (Kaunas, 1936), Vol. 1, 425 pp.

Zigmantas Kuzmickis, Lietuvių literatūra (Kaunas, 1933), Vol. IV, 318 pp., same author, Vol. V (Kaunas, 1934), 235 pp.

J. Gabrys, Lietuvių literatūros apžvalga (Survey of Lithuanian Literature), 2nd revised and enlarged ed. (1924). *

538 A. The Literature of the Sixteenth and Seventeenth Centuries

The spiritual assets of the Lithuanian people were, in the beginning, limited to their oral folk tradition, their dainos, fairy tales, sagas, fables, riddles, and proverbs, as we have shown in Chapter Two. Only much later do we encounter mon-

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538 Lithuania into Poland even after the Union of
191 Ljublin, we find in his colleague Daukša a no les energetic champion of the rights of the Lithuanian language. We do not propose here to investigate further to what extent he was influenced by Western currents--the decline of Latin as the language of the educated and the sponsoring of the native languages in the new territorial states. In any case, in the introduction to his postil, Daukša demands the same rights for Lithuanian as for Polish and Latin. He explains that he published his writings in the Lithuanian language in order to awaken in his brothers, the boyars, a love for the neglected mother tongue: "I do not censure at all the knowledge of foreign idioms, especially Polish, which has become esteemed by us, particularly since the Lithuanian-Polish union, and is practically innate in us, but I do take exception to the contempt in which our own Lithuanian is held." (1)

The cultivation of a foreign language while neglecting one's own appears to Daikša unnatural and strikes him "as if the goat would like to roar like a lion, the raven sing like a nightingale, and the nightingale croak like a raven." And he says before: "Where in the world /198/ is there a people so coarse and despicable that it does not call three things its own inborn heritage: the soil of the fatherland, native customs, and language. In all centuries people spoke their own language and strove to preserve, enrich, develop, and beautify it. There is no nation so unworthy, no corner of the earth so despised, where man does not know how to

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[113] 1. Cf. on Daukša: E. Wolter, "N. Daukša, ein Litauischer Nationalschriftsteller des 16. Jahrhunderts," Mitteilungen der Litauischen litterarischen Gesellschaft zu Tilsit, April 22, 4 /sic/.

113 2. Prof. Bezzenberger, "Der Werdegang des litauischen Volkes,"Vierteljahresschrift für Sozial-und Wirtschaftsgeschichte, 1915, Vol. XIII, No. 1, p. 19.

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538 Several other members of the clergy also published short writings and religious songs during the course of the seventeenth century, but altogether this kind of literature remained on a small scale. The religious literature of the eighteenth century is also without importance from a literary point of view. It consists solely of Bible translations, postils, prayer books, and collections of hymns, and can therefore be omitted. In all about 30 printed pieces in the Lithuanian language from the sixteenth century, about 60 from the seventeenth, and about 160 from the eighteenth have become known. (3)

[113] 3. M. Biržiškas, Mūsų raštų istorija (History of Our Literature) (Kaunas, 1925), 2nd ed., p. 40. (Publication of the book publishing commission of the Ministry of Education.)

The eighteenth century is to be regarded as the beginning of artistic poetry in the Lithuanian language, and specifically there now appeared, almost suddenly, the towering figure of a real poet, the Protestant pastor Duonelaitis (Donalitius). Concerning him Alexander Alexandrow says: "If Donalitius had written his poems in one of the great world languages, he would be recognized generally as one of the first in the ranks of great poets."(4)

[113] 4. Alexander Alexandrow, Sprachliches aus dem Nationaldichter Litauens, I, "Zur Semasiologie," (Dorpat, 1886).

B. The Beginning of Artistic Poetry in the Eighteenth Century.

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538 Duonelaitis.

Christian Duonelaitis was born on January 1, 1714, the son of a free peasant in Lasdinehlen near Gumbinnen. He himself wrote his name Latinized: "Donalitius." (*) After attending the cathedral school in Königsberg we find him in 1732-37 as /200/ a theology student in Königsberg, where he applied himself at the same time to the study of antiquity, in 1742 as rector in Stallupönen, and after 1742 as pastor in Tolminken. He was very musical and also composed himself. Duonelaitis died in 1780. No picture of him has been preserved.

Only after the death of the poet did his manuscripts come into the hands of Rhesa, who printed them together with a translation into German under the title: Das Jahr in vier Gesängen, Ein ländliches Epos aus dem Litthauischen des Christian Donalaitis, genannt Donalitius (Königsberg, 1818). Six years later Rhesa published six fables of the poet together with his translations of Aesop. (5)

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* Schleicher and Rhesa write the name "Donelaitis", but "Duonelaitis" seems more correct philologically.

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5. The collected poems were for the first time edited by Schleicher, with a Lithuanian-German glossary (St. Petersburg, 1865). Further German editions are: Nesselmann, Christian Donalitius, Litauische Dichtungen (Königsberg, 1869) (with translations, notes, and glossary). Passarge, Christian Donalitius, Litauische Dichtungen (Königsberg, 1894). Dr. F. Tetzner, Christian Donalitius, der litauische Nationaldichter, Vol. VII of the collection: Unsere Dichter in Wort und Bild (Leipzig, R. Clausner). Especially Nesselmann (1870) and Tetzner (1880) deserve credit for their research on this poet.

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Concerning Duonelaitis' poetry his biographer, Prof. F. Tetzner, Leipzig, correctly notes: "It is not difficult to see that Donalitius first had to create the Lithuanian artistic style, if he did not want simply to cling to instantaneous lyric images. To be sure, where would there have been a public that would even so much as have read, much less desired or wanted in print, Lithuanian artistic poetry. Donalitius brought it about that a number of his colleagues and friends heard and wrote down these verses with pleasure, until finally Ludwig Rhesa, under the aegis of Wilhelm von Humboldt, was able to bring out, in 1818, in the Lithuanian and German languages, the most beautiful poems of the literary world." (6)

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6. Prof. F. Tetzner, Leipzig, "Tolminkemer Erinnerungstage," Das neue Litauen (Berlin, 1917), Vol. I, No. 6, p. 22.

It is only natural that Duonelaitis did not remain independent of the literary currents then dominant. No poet is able to escape the contemporary atmosphere, and thus influences of Haller, Hagedorn, and Ewald von Kleist also seem to have had an effect on Duonelaitis. Stronger, however, was the direct influence of the ancient poets. Several of his idylls can be compared with those of Theocritus. It is especially noteworthy that the poet made use of the hexameter even before it became a poetic means of expression in German through Klopstock; Klopstock did not publish his Messias until 1748, while Duonelaitis /201/ wrote his first idylls around 1740. Only the past part (The Winter) originated much later, in 1773.

In his epic The Seasons the poet pictures the life of the village--the rustic joys of spring, the toil of summer labor, the blessed autumn, and the rough winter. He sees his people in the mirror of awakening, blossoming, and declining nature. They

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538 a beginning and a climax. He has not found a successor. In greater Lithuania the Seasons remained almost unnoticed into the twentieth century. (8)

[113] 8. Lithuanian editions: Šlapelis (Vilna, 1914). M. Biržiška, Duonelaičio gyvenimas ir raštai (Life and Writings of Duonelaitis) (1921). Translations into Polish and Lettish also exist, cf. E. Volteris, Litowskaja Chrestomatija, 2nd ed. (St. Petersburg, 1904).

This may be connected with dialectical differences, which must have had a marked effect since the work did not /205/appear in print until 1818; more important, however, is probably the fact that in that period artistic creativity in the East was dominated by romanticism, so that no interest existed for a realistic work of art to begin with. In addition there was the fact that the Seasons was written without the slightest political overtones, while the whole literary development of the Lithuanian people took place in Russia in the political battle against Polish influence and Russian suppression.(9)

[13] 9. Biržiška, op. cit., p. 39. Prof. Maironis-Mačiulis, who discussed Duonelaitis in his first lecture on literature before the theological-philosophical faculty on September 26, 1923, honored the poet with the following words: "It seems to me that what was really beautiful, perfected in form, and poetic one or two hundred years ago has still retained its beauty today." (Naujoji Romuva, 1923, p. 818). Cf. also by the same author: "Kristijonas Duonelaitis," ibid., pp. 820-822, 845-848, and 868. (Unpublished lectures held at the Lithuanian University.)

In order to understand this development, we must first place briefly before our eyes the times

565 177 same Roman Catholic faith. Thus the national opposition in the relations between Lithuania and Poland was not yet felt as such, while the social opposition came unusually strongly to the fore. In his informative book on the early history of Lithuania, Dr. Puzinas portrays the Polish influence in Lithuania at the beginning of the nineteenth century in the following words: "Polish influence is everywhere widespread. The educated class, consisting of scholars, clergymen, higher and lower officials, as well as landowners, is extensively Polonized, although in part of Lithuanian origin. In the cities, on the estates, and in the houses of the clergy the Polish spirit is cultivated and the Polish language dominates. Polish influence already is beginning even to penetrate into the people. But here it cannot take root; the inborn nationality is proving itself stronger. The people in Samogitia, i.e. in the north of the national area put up the strongest resistance; here, turning its back upon the influences of Poland, even the nobility still speaks Lithuanian. At the beginning of the nineteenth century this develops into a lively reaction against the Polish spirit." (10)

[113] 10. Dr. J. Puzinas, Vorgeschichtsforschung und Nationalbewusstsein in Litauen (Kaunas, 1935), p. 11.

814 /207/ In order to gain historical perspective for the period which follows, we must remember above all the far-reaching intellectual stimulus which proceeded from Bodmer, Herder, and the Grimms, and which everywhere directed attention to the mother tongue, the indigenousness, the antiquity, and the childhood years of peoples. The spiritual life of Lithuania and the University of Vilna came in this period completely under the domination of these romantic ideas, which prepared the soil for

814 the awakening of the national idea in Lithuania. In 1803, the learned society in Warsaw requested the University of Vilna to place at its disposal its reports concerning the Lithuanian people and their language. The university then asked the schools subordinate to it in Samogitia to send their reports concerning the past and the language of the province. At the same time began a lively research activity in the realm of Lithuanian history, in which a large number of Polish scholars took part. Here only the names of Jaroszewica, Lelewel, Balinski, and above all Kraszewski may be mentioned. The latter published from 1840-1851 in Vilna 66 volumes of the Athenaeum, which still represents a rich source for Lithuanian historical research today. Xaver Baužas (1746-1820) had a decisive effect on the further development, both through his numerous translations and above all through his work Über die Anfänge des litauischen Volkes und der litauischen Sprache (1806). (11)

This work, which treats the origin of the Lithuanian people in a genuinely romantic fashion, left behind a deep effect in Lithuania. A whole series of authors now began to occupy themselves with the questions of Lithuanian nationality. Folk songs were collected, dictionaries and grammars of the Lithuanian language were written, and the early history of the country was investigated. Stimuli from Germany were also taken over; thus Rhesa's artistic translations of some Lithuanian dainos found an enthusiastic echo. Polish poets such as Stephan Garczynski, Konstantin Gaszynski, and particularly Kraszewski, learned the Lithuanian language studied the history of the country, and /208/ published extensive works. (12) Ludwig Kondratowicz

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11. Ibid., p. 13.

12. August Paulukat, Litauische Hoffnungen (Halle, 1915), pp. 10-11.

814 (pseudonym Wladyslaw Syrokomla) celebrated the heroic death of Prince Margis.

* 513 Among the poets of that period belongs Adam Mickiewicz (Lithuanian: Mickevičius), 1799-1855, whose works, like all the others named in this connection, naturally are part of Polish literature as far as their language is concerned. But he celebrates the past of Lithuania in his poems with such fervor and otherwise appears so strongly rooted in Lithuania in his motifs that he has gained recognition as a native of that country, too. Mickiewicz himself traced his lineage from a Lithuanian princely family. He also obtained his education in Vilna; the glow of romanticism which radiated from this university far into the land and from then on determined its whole artistic creativity also had an effect on him. Several examples from the poems of Mickiewicz explain the peculiar position of this poet in the literary history of the East. (13)

13 13. The samples are taken from A. Paulukat, op. cit., and Peter Cornelius: Die Sonette von Adam Mickiewicz (Reclambücherei). Cf. further Schwab in the Deutscher Musenalmanach (1833).

From Pan Tadéusz

Oh Lithuania, fatherland, which, when we
do not have you,
Like health, we only then know how to value correctly.
Your lovely image appears before my inner
eye,
Therefore I will draw it--I long for you!

From the Epic Gražina

Near Kowno have I seen that valley,
Where the Russalka, when spring has begun,

individual tries to decide some sort of legal battle by force of arms. The principal value of the poem, however, lies not in this plot, but in the masterfulepisodes and portrayals of customs, the scenes in which proud historical memories find lively reproduction, in the descriptions of nature, and in the excellent characterizations of the personalities represented. "Mickiewicz unfolds an admirable richness of moods: he achieves the tone of patriotic exaltation, charming idyllicism, and sparkling humor with the same sureness--but over the whole work lies a gripping breath of melancholy which, established in the wonderful "Introduction," constantly trembles forth anew." (15)

●[113] 15. Otto von Leixner, Geschichte der fremden Literaturen, Vol. 2 (Leipzig, 1883), p. 422.

The works of the poet have also been often translated into the German language. His significance for Lithuanian literature is appreciated by Biržiška with the following words: "Born in White Russia, but of Lithuanian lineage, brought up in the Lithuanian capital, he loved Lithuania with his whole heart and gloried in being a Lithuanian, but at the same time a Polish patriot; thus he is equally beloved by Lithuanians and Poles." (16)

[113] 16. Biržiška, loc. cit., p. 59. German translations of Mickiewicz: K. von Blankenburg, Sämmtliche Gedichte (1836). Peter Cornelius, Die Sonette (Leipzig, 1868). Weiss, Gražna (Prague, 1873). The poem Konrad Wallenrod has been published in the German language by Kannegiesser, Leipzig, 1834 and 1858; by Weiss, Bremen, 1871; the poem Pan Tadéusz by Spazier, Leipzig, 1826; by Weiss, Leipzig, 1882; and by Lipiner, Leipzig, 1883. Gesammelte Werke (Leipzig, 1862-69).

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538 cumference of 9 meters, so that 15 men could stand in it. The little oaken houses are still preserved today.

Poška took his literary material from the nature around him. Thus in his poem "My Little Garden" (1801) he portrays with great love and thoughtfulness the nature of his garden and its old trees, which stimulate him to a number of observations. More important is his /212/ poem in verses, The Samogitian and Lithuanian Peasant (written between 1816 and 1823). It contains a portrayal of the difficult and inequitable life of the enthralled peasant, with which the rich life of the boyar is contrasted. According to recent research, though, this is a translation from Polish. In another poem, written later, which became very popular, we also find the same social ideas. Here he has the peasant speak:

> I swallow with tears my dry bread,
> I am looked upon no differently than a cow,
> I live and die without a penny.
> The lord carried gold at his feet and his hands.
> He lies who says men are equal:
> The boyar has no price, and the peasant is cheap. (17)

[113] 17. A. Ješmantas gives a brief presentation with samples from the poetry of that period in the booklet: Poška, Stanevičia, Valiūnas, Strazdas ir jų raštai (Poška, Stanevičia, Valiūnas, Strdzdas, and Their Writings) (Kaunas, 1930). I have reproduced the melody of the Song of Birute in my Kulturbilder aus Litauen (1918).

Together with Poška we should mention Silvester Valiūnas (1790-1831) who wrote in both

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538 More important from a literary point of view than Klementas appears to be Stanevičia, who as the young son of a boyar (1823-24) at the university already collaborated in the association of Samogitian youth. His philological writings--a dictionary and a grammar--have been lost,
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533 but a number of his fables have been preserved as well as a lovely collection of folk songs which was put together with really artistic understanding. (19) Best known became his High

[113] 19. I have reproduced several songs from this collection in my folklore book Hinter den Seen, hinter den Wäldern (Königsberg, 1932).

Song of the Samogitians (Žemaičių šlovė - Glory of the Samogitians), in which he expresses his joy over the fact that among the Samogitian youth at the university "the honor and tongue of their fathers" had been newly awakened. "The sun has risen brilliantly," and through the world flies "a hundred-voiced cry, beating with long wings" to announce "that Lithuania's old generations have remained uninjured in the downfall." This song stirred up great enthusiasm among the romantically inclined young nobility of Samogitia. Nevertheless in judging that period it should not be forgotten that the "Samogitian movement," as it was called, had written on its banner no political, but only cultural goals, above all the cultivation of the Samogitian language, and sometimes even exhibited a local coloring. (20) /214/

[113] 20. "XIX. amž. pradžios žemaičių sąjudis ir A. Strazdas" (The Samogitian Movement at the Beginning of the Nineteenth Century and A. Strazdas), by J. Petrulis, Židinys, 1933, Vol. XVIII, pp. 372-386.

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538 On the other hand, however, such a movement could

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538 814 himself a Lithuanian--born the son of a landowner in the district of Lyda, Norbutt had obtained his education at the University of Vilna and thus absorbed the whole romantic store of ideas of that period. Probably nothing is more characteristic for an evaluation of that period than the fact that it was precisely the first three volumes of his work, in which he showed himself most strongly as a romantic and a poet--in the first he treated the mythology, in the second the oldest history, in the third the sixth to thirteenth centuries--which made the greatest impression on his contemporaries. Norbutt has been correctly accused of lack of critical judgment, indeed even of forgeries, (23) for he was essentially concerned with letting the past of his people shine forth in the brightest possible light. He best characterizes his attitude himself with the words with which he closes the last volume of his history: "I have carried my writing up to that point where the independent spirit of the people has become tired. The further course of the history I must leave to Polish historians. The last Lithuanian king, that last /217/ to wield the scepter of the Jagellons, Sigismundus Augustus, has died . . . and I break my pen on his grave." (24)

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538 In this connection several poets in the Polish language who stand in close relationship to Lithuanian literature--also as aresult of their

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● [113] 23. Cf. here Karge in the Litauenbuch der X. Armee.

24. Quoted according to Puzinas, loc. cit., pp. 26-27. In pp. 21-27 the author gives a detailed appreciation of Norbutt's personality in his significance for archaeology.

25. A short presentation of Chodzko in the German language is found in Vol. 2, Nos. 6/7 of the periodical Litauen, 1917. The background of his tales is formed by the city of Vilna (the bank of the Wiljà, the seats of the nobility on the Antokol, etc.).His poetic works, tales, sagas, and portrayals of the countryside he divides into two groups: "Lithuanian Pictures" and "Lithuanian Sagas."

*538 all by /218/ Ludwig Kondratowicz (1823-1862), born of noble parents, who was adopted as a Lithuanian. He, too, stands artistically under the influence of Mickiewicz. His historical poem of the death of the Lithuanian commander Margis, who together with his heroic company, committed suicide in order not to fall into the hands of the enemy, became known to wider circles. While the battle still rages around the fortress, the sacrificial fires already blaze:

> And under the sacrificial knife they fall, man for man,
> The priestess of the pagans carries the victims to the wooden pile.
> Lithuania's sons all, intoxicated with madness and anger,
> Now slay each other and fall into the flames.
> The father hurries to the cradle and throws his own son
> In, where, rapidly consuming, the flames blaze around him;
> The mother presses her little child's scorched body to her heart,
> Before she is killed, she dies of grief.(26)

26. A. Paulukat, op. cit., pp. 36-38 and 42.

The most important of these poems had at for improving popular education. Thus he left behind the most varied books and articles of an instructive and educational nature, from language methods and arithmetic books to articles on beekeeping and gardening. He was a tireless worker, enthusiastic in his ideas, and he used all his funds for the printing of his books. He died in great poverty. (*)

/221/ Daukantas was the last representative of romantic literature, for even at his time a new trend had set in, which was upheld by a strong realism. Its most important representative was the Bishop of Samogitia, Valančius (1801-1875), the son of a Samogitian free peasant. After attending the priesthood seminaries of Varniai and Vilna--the latter seminary corresponded to the later Clerical Academy--he was consecrated and soon afterward became a teacher of religion in his home province at the gymnasium in Kražiai. The copious library which this gymnasium still preserved from the time of the Jesuits gave him the stimulus and also the possibility for his most important scientific work, a history of the Bishopric of Samogitia. In 1840 we find him as professor at the Clerical Academy in Vilna. In 1842 the academy was transferred to St. Petersburg. Here Valančius entered into a close friendship with Daukantas, who was eight years his senior. From 1845-49 he was rector of the seminary in Varniai, and in 1850 the Bishopric of Samogitia was given to him. In 1864 the see was transferred to Kaunas.

Valančius' History of the Bishopric of Samogitia appeared in 1848 and was even translated into Polish twelve years later. Written with great objectivity, clarity, and scientific earnestness,

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* I have given an extract from his chief work in my book Alt-Litauen (Berlin, 1926), V.J.

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In the popular writings of the bishop the pedagogical purpose is so unnoticeable that they are still eagerly read, and not only in the countryside. Favorable for their further dissemination was the fact that Valančius kept to the Samogitian dialect of his homeland but never emphasized its peculiarities, so that his writings were easy to understand in the whole language area. Among the approximately 30 writings of this sort, especially wide dissemination was achieved by the Booklet for Children, the Booklet for Adults, and above all his Josef from Palanga (1869). This Josef is a taylor who wanders all over the country for four years, works for peasants and boyars, and, back home, reports to his parents on his experiences. The book is of great interest from a folklore point of view. It gives us in little plastic images a good view of the material and spiritual life of the peasants in High and Low Lithuania. Weekdays and holidays, /223/ customs and habits are seen here with a sharp eye. A real classic is the detailed presentation of wedding customs. The following little extract gives us a glance into the manner of portrayal and the animation which the author attains in all simplicity of style. (29)

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29. Palangos Južē (Josef from Palanga), 5th revised ed. (Vilniuje, 1906), pp. 33-34.

After finishing my work I hiked in the direction of Zarēnai, and arranged it so that I would arrive in this little city in the evening. After I had passed through the Minija, I climbed up a high mountain. I looked around me and saw hills without end.

While I walked thus through the hilly countryside I met a chubby- faced person who was riding rapidly by with peasant horses. When he saw me, he called to me :"Stoi!" Now although I understand

Lithuanian dainos his songs sound!" (30)

30. J. Tumas, Lietuvių literatūros draudžiamojo laiko paskaitos (Lectures on Lithuanian Literature at the Time of the Prohibition on Printing)(Kaunas, 1925), pp. 64-65.

Anton Baranauskas (1835-1902) is to be names as the last poet of this period, a bishop in the grand style, philologist, shepherd of souls, mathematician, and poet--all in one person. In his talent Baranauskas comes close to Duonelaitis. The career of the bishop recalls in many ways that of Bishop Valančius. He, too, was of peasant parentage and attended the seminary for priests as Varniai and the Clerical Academy in St. Petersburg (1858-1862), he, too, later obtained there a professorship and was finally summoned to the seminary for priests, in Kaunas, where he was active for 30 years. He died as Bishop of Seiniai.

Baranauskas began his poetic career with verses in the Polish language, but very quickly transferred to the Lithuanian language. His religious songs became familiar, especially the St. Mary songs. His most important creation, the poem The Grove of Anykščiai, was written in the years 1858-59. Here the poet lets three different ages arise before our eyes--from the old era when thick forests murmured in Anykščiai he leads us into the period of the "grove" of his youth, and in a third section he pictures the sad present, when the grove falls victim to the ax and bare hills project into the countryside. In his poetry Baranauskas gives strong poetic expression to a deep feeling for nature, and at the same time there rings in his verses his grief over the devastation of his homeland by its many oppressors. If the formative element is subordinate to the purely lyrical one,

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661 purely political side, the literary and artistic element had to recede far into the background.

Bishop Valančius originated the idea of printing Lithuanian books in Tilsit and then having them secretly brought across the border.
214 These books carried Vilna as their place of publication, and as date of publication any year prior to the proclamation of the prohibition. In the course of time it was possible /231/ to cover the whole country with a network of so-called "book carriers" or "book bringers" (Lithuanian: knygnešys), who secretly smuggled the books across the border and distributed them within the country, although they were threatened with prison, even death, and deportation to Siberia. The Russians set a price of 500 rubles on the head of the book carrier Bielakas in 1890. Even the clergy was not spared, a number of priests were banished to Siberia, and a trial hung over Bishop Valančius himself in 1870-71. (31)

113 31. A good insight into this period is given by the comprehensive two-volume collection by P. Ruseckas, Knygnešys (The Book Bringers), Vol. I (Kaunas, 1926); Vol. II (1928); it contains numerous recollections and accounts of these men themselves, along with copious references. Otherwise, too, this period in Lithuanian literature has been fre-

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Although in the decade from 1864-73 no
214 less than 214, and from 1874-83 even 270 Lithuanian books and articles (principally religious in
000 nature) were printed and distributed,(32) the year

32. Figures of the Lighuanian bibliographer Baltromaitis.

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538 the editors changed and there was no linguist
204 among them. Primarily the manner of writing re-
195 mained quite varied. (34)

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538 The world of ideas of Aušra stands in a
204 direct relationship to that peculiar world of ideas that we /232/ became acquainted with in observing the Vilna period of Lithuanian romanticism. A romantic concern with the past of the people and their language (translations of poems by Polish romantics) is characteristic of this period. When the present is treated, elegica, thoroughly unrevolutionary moods emerge, as in the simple poem by Maironis, "Lithuanian Misery," contained in No. 6 of the year 1885, which reads:

Great God, dear God,
Say, wherein lies our sin,
Why is the sky dark,
Why do cold winds blow?

Spread over us your wings--
Although we are sinners out of weakness,
/ Protect us and make us one,
For we are your children.

The newspaper Aušra lasted for only three years. The romanticism of an idealized past and national unity demanded the complement of the present. Above all the split in the Lithuanian intelligentsia, mentioned before, which immediately

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[113] 34. Cf. on this question: P. Jonikas, "Apie Aušros rašomąją kalbą (On the Literary Language of the Aušra) in Vairas, 1933, Vol. V, No. 12, p. 418, where further references are also given; also the already mentioned work of Hermann (fn. 33) in the Abh. d. königl. Ges. d. Wiss. Phil.-Hist. Kl., No. 1.

erally called on the farm.

Even more effective in its realism is the presentation of the fate of the unhappy baby itself, whom its guardian, Magda's stepmother, most terribly neglects and finally leaves outside on a cold autumn night, and thus "offers it to God," so that He will take it to himself.

In such portrayals, which undoubtedly spring from genuine experiences, lies the force of the writer. The feeling and understanding for the social problems of her time and surroundings, the deep sympathy for the poorest of the poor, form with Petkevičaitė a certain synthesis with a second theme of her writings: with the portrayal of the social contrasts she combines in her works the presentation of the national contrasts between the Polonized nobility of the country and the Lithuanian peasants. This also provides the material for her only novel, Ad astra (1933), which, although written much later, deals with the "Aušra epoch." Historically the novel is not without interest, but the large subject obviously surpassed the artistic capabilities of the author. Petkevičaitė gained far greater importance through her activity in the political and educational fields. After 1900 the estate of her father became the spiritual center of the Lithuanian youth, and her saying is characteristic: "If we shall not be for our people like those fiery pillars that once showed the Jewish people their way in the desert . . .what will we accomplish? And what good shall we be?" (35) And nothing illustrates the great esteem in which this woman was held in Lithuania more

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35. J. Ambrazevičius, "Gabrielė Petkevičiatė-Bitė," Židinys, 1931, No. 4, pp. 354-364.

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grave; there are sins of which I am ashamed--there are tragicomic things, which self-respect forbids to mention.

Liudas Gira, to whom we owe a moving presentation of the life of the two sisters, writes concerning Sofia:

> "The days of her life were, without exaggerating in the least, nothing but distress and misery, and her creativity was a tiny Golgotha with the daily crucifixion of a tortured soul. . .constantly worried, always forced anew to earn a bite of dry bread for the next day for herself and her family, without sleep, hungry, hardly able sometimes to stay on her feet from continual exertion and permanent sickliness, she was knitting, sewing, embroidering, cutting paper flowers, from early in the morning until late at night, in the winter in an unheated room, in the night usually sitting by the flickering stump of a candle. And only when time allowed did she write, copy, and write again." (36)

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36. Liudas Gira, "Dvi seserys Ivanauskaitēs" (Two Sisters Ivanauskaitē), Židinys, 1929, No. 4, p. 313. On the life of Sofia cf. further the essay by J. Ambrazevičius, Sofijos Pšibilauskienēs biografijai (On the Life of S.P.), Židinys, 1936, Vol. XXIV, No. 12, and 1937, Vol. XXV, No. 2.

/246/ In the year 1896 Sofia became acquainted with a circle of young Lithuanian students grouped around the newspapers Varpas and Ukininkas. About 1900 began her literary activity for the Lithuanian press, where she soon made a name for herself. Her numerous tales--she did not leave behind a major work--are very rich in subject matter and embrace all the problems of obituary on Sofia in 1926: "One must admit that in that epoch Lazdynų Pelēda was one of the liveliest and most talented representatives of our literature." (37) Artistically strongest are the short uncomplicated tales such as Mother Calls, a children's story that was also translated into German. (38) As to style, a peculiar mixture of realism and lyricism stands out, which is frequently uneven like the portrayal itself. Unquestionably, particularly the longer stories, are nor uniformly constructed, and the characterization of the personalities is much weaker than the presentation of the plot. Undoubtedly, too, the whole interpretation of reality, veiled in the gray pessimism of an unhappy life, is without light, without nature, narrow, and partly disconsolate. But there is also probably no doubt that the artistic development of both sisters would have followed a different course under other circumstances.

The last of the prose writers to be named here, Maria Pečkauskaitē, known under the pseudonym of Šatrijos Ragana, leads us back from the depths of proletarian bitterness into the heights of ideals that are nourished by an optimistic view of life.

Maria Pečkauskaitē was born in 1878 in the district of Telšiai (in Samogitia), and spent her early youth on the estate of her parents. Aside from a brief attendance at the gymnasium in St. Petersburg, she was educated by private tutors

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37. V. Bičiūnas, "A. A. Sofija Pšybilauskienē-Lazdynų Pelēda," Židinys, 1926, Vol. III, No. 3, p. 148.

38. Printed in the Litauenbuch der X. Armee, pp. 164-171.

osophy basically optimistic, in spite of all its melancholy elements, she sees everywhere the possibility to improve, to help, to educate. But although a large number of her prose writings serve a distinctly didactic purpose, this never becomes obtrusive. Thus in her most beautiful story, On the Old Estate, all the events are seen with the eyes of an eight year old child, and in another story, Irka's Tragedy, we experience the shock which a young human soul suffers through estrangement from its father and mother with such intensity as can only be imparted by genuine artistic talent. (39)

●[113] 39. A detailed critical literary evaluation of this story is given by J. Ambrazevičius in his essay "Šatrijos Raganos 'Irkos tragedija'" (Šatrijos Ragana "Irka's Tragedy"), Židinys, 1931, Vol. XIII, No. 1, pp. 27-36.

The subtlety of her portrayal corresponds to a strong feeling for style. The language conforms to the presentation in every /250/ variation. It is economical, plastic, and expressive, and unaffected in its imagery. When Pečkauskaitē in her story Irka, for example, speaks of a "little bed white like a pansy," or says of the voice of the child: "It began to ring like a little silver bell," one must not forget what boldness of expression and at the same time what progress such poetic similes meant for the contemporary development of the Lithuanian literary language.

It is difficult to assign the stories of this writer to a specific literary trend. Unquestionably they are permeated with sentimental and romantic elements, and several poetic reveries can be described as purely romantic (Why Are You Not Here?, The Little Blue Maid). On the other

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many of the elements of the folk song. Poems of a narrative and balladesque content do not occupy much space in the framework of his whole work.

In spite of his basic romantic attitude, Maironis is considered in Lithuania as a representative of classic poetry, the result primarily of his great mastery of form. He postulated greatest strictness of form, and his poems are distinguished by absolute purity of rime. Thus is was first through his example that Lithuanian lyricism gained the strict formalization that dominated a whole generation after Maironis. With regard to form, the songs of the poet are beyond anything in the nature of folk song. The language of Maironis is simple, his vocabulary unaffected, and understandable to everyone, the form concise and clear. With regard to meter, his poems are treated in various ways. (41)/258/

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41. Horst Engert, "Metrische Studien zu Gedichten von Maironis," Darbai ir dienos Vol. IV (Kaunas, 1936). Engerg investigates primarily the significance of the so-called "secondary stresses" of Maironis' lyrics, and establishes furthermore that the structure of the verses in these poems is built upon the purely balancing /wägende/ (in contrast to the scanning /messende/) principle.

The rhythmic melody of his verses is never accidental, but is always related to the content.

Not of the same importance as the lyrics are the epic works of the poet, although--as the first real artistic poems--they also exerted a strong influence on their time. They, too, are carried along by the same patriotic wave, and are frequently purely lyric. In his epic Jaunoji Lietuva (Young Lithuania), published in 1895 under the title Through Pain to Honor, Maironis gives a

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538 picture of awakening Lithuania; in the epic Mūsų vargai (Our Sufferings) he gives, so to speak, a continuation, in which he portrays the cultural movement in Lithuania from the revolutionary year of 1905 to the achievement of independence. In addition, his satirical poem Magda from Raseiniai and the opera libretto Where Does Salvation Lie?, printed in 1896, should be quoted. In the center of all these poems is a problem which we have already met earlier--the question of the national estrangement of the Lithuanian nobility, for which the poet entertains genuine sympathies, and which he wishes to lead back to its people.

After the founding of the state, many of the faults which are connected with such a period of transition do not escape Maironis. Thus originates in these years a series of sometimes very bitter satires, in which the temper of the poet is unloosed.

From his last creative period stem also the dramatic poems--the great Vytautas trilogy (written 1922-29). It is an idealized presentation of the medieval heroic period. Thus Maironis remained to the end of his life faithful to the task which he set himself as his calling as a young student in the seminary of Kaunas. For a generation he stood at the head of a large group of admirers and imitators; and if much that he wrote has already fallen victim to time, the sound of his songs still reverberates among the people today as on the first day. (42)

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42. The literature on Maironis is very considerable. Apart from the extensive histories of literature, his work is treated above all in the following articles and essays: J. Tumas, "Jonas Maironis-Mačiulis" (Lectures on Lithuanian Literature), Complete Works, Vols. IV and

113 XIX. Ambrazevičius, "Maironis lyrikos sociologija" (Sociology of Maironis' Lyrics), Židinys, 1932, No. 8/9. Also Ambrazevičius, "Marionio vieta lietuvių religinej literatūroje" (The Place of Maironis in Lithuanian Religious Literature), Židinys, 1933, No. 4. V. Mykolaitis, "Visuomenės Maironio kūrybos pagrindas" (The Social Basis of the Writings of Maironis), Kultūra, 1932, No. 8/9. In the German language there appeared a brief essay on Maironis in the Zeitung der X. Armee, No. 276, 1917. Cf. further Horst Engert, Aus litauischer Dichtung, Deutsche Nachdichtungen (Kaunas, 1935); 2nd ed. (1938).

/259/ Chapter Six

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A Cross Section of the Most Recent Developments in Lithuanian Literature

A. The Period of Transition. The New Lyricism.

It is only natural that the repeal of the prohibition on printing in 1904 also led to an increase in worthless literature on the Lithuanian book market. With sharpness and great vigor the poetess Čiurlionienė-Kymantaitė turned against this shallowness in her article "Lietuvoje" (In Lithuania) in 1910, and demanded that the connection with folk art remain preserved everywhere in literature:

> "What do our songs mean to us? Their meaning is this: that a great period of our artistic life is encompassed there. There the soul of the people finds expression, there is the first pure beginning of Lithuanian poetry. We have nothing in this regard that would be

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more perfect, and we must seek guidance there as to which paths the new poetry should follow . . .In poetry we must return first of all to those magnificent dainos, take over the perfection of their forms, and understand that poetry must flow from the heart of the people." (p. 33)

In opposition to the imitation of classic style and form of the Maironis stamp--in his effect on the lyric style /260/ of his period, Maironis could perhaps be compared with Heine--there arose a new movement, consciously represented by J. Herbačauskas in his essays which appeared in 1908. Erškečių vainikas (The Crown of Thorns), (1) in which he turns against the "popular stereotype, the mannerism and literary beaurocracy" born of slavish imitation, which makes impossible the expression of individual ideas and feelings (p. 45). "It is not form that produces ideas and feelings, but ideas and feelings that produce form." Thus in this period we see everywhere the longing for expansion, for liberation from the traditional, for enrichment of style and form; and for the first time purely artistic considerations become predominant. The laws set up by Maironis concerning regularity of verse structure, lightness, and musicality were already taken for granted by this generation; and one thing should not be

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1. Cf. on this point the essay by Mykolaitis-Putinas, "Naujosios lietuvių literatūros angoje" (On the Threshold of the Most Recent Lithuanian Literature), in his book Literatūros etiudai (Studies in Literature) (1937), pp. 86-104. Further, Korsakas Radzvilas, Straipsniai apie literatūrą (Essays on Literature) (Kaunas, 1932); and by the same author, Kritika (Kaunas, 1936).

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538 reflected in the poems of Kazys Boruta, and Teofilis Tilvytis is known for his satires.

The last epoch, which begins with the founding of the state (2) was particularly fruitful for the development of the Lithuanian lyric.

The character of the lyrics of this postwar generation can be quite generally characterized as gloomy and pessimistic. Life is felt as a burden, its problems are broodingly examined. In content and thought many connections with the prewar period are broken. There is a definite influence of Western trends; not only symbolism, but futurism and expressionism also find expression. Characteristic of these new trends is the organization of two groups--the futurists of the "Four Winds" (Keturi vejai), fed by Italian and Russian sources, and a group of activists who in their own organ "The Third Front" (Trečias Frontas) represented an international Marxist ideology. Both groups have ceased to exist today; only a few numbers of their periodicals have been published.

In the field of poetry written by woman in that period Salomėja Neris made a name for herself. Her lyrics show clear reminiscences of Marie Madelaine and Dolorosa:

So short and warm was your kiss,
Like lightning and full of passion like
the night.
Oh power of seduction!--the saints fall. . . .
Your kiss--a spark that kindles flames!

I cannot forget the glow of your lips,
They burned their mark into my soul!

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2. Faustas Kirša, "Trys rašytojų kartos musų dailioje literaturoje" (Three generations of Writers in our Belletristic Literature/, Vairas, 1929, Vol. I, No. 2, pp. 152-159.

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such as has already been awarded, for example, to the works of Finnish and Esthonian poets.

The first of these writers is Dobilas-Linde (1872-1934), from whom Lithuanian novel writing takes its departure, and who, at the same time, founded it on psychology. A clergyman of high culture and extensive education, Dobilas-Linde simultaneously made a name for himself as a critic by preparing the way in Lithuania for the understanding of the art of Benedetto Croce and H. Taine. His novel Blūdas (Madness), based on the revolution of 1905, is of interest psychologically, politically, and also philosophically.

/270/ Also on the threshold of two generations stands Tumas-Vaižgantas (1869-1933), his first writings still rooted in the period of Aušra and Tēvynēs Sargas, which he founded and directed himself. One of the most popular personalities in Lithuania, clergyman, literary historian, critic, journalist, and novelist, but above all politician--not in the party sense--Vaižgantas enriched Lithuanian literature with an enormous quantity of publications. Unusually well read, educated on long trips to Russia, Sweden, Italy, and America, Vaižgantas had such a strong personality that he assimilated all these impressions within himself without losing his typically Lithuanian basic attitude; his human, artistic, and philosophical formation had been shaped in his homeland. Thus Kuzmickis can say of Tumas-Vaižgantas in his history of literature: "Vaižgantas is undoubtedly of importance in the history of Lithuanian literature. He enriched Lithuanian literature with characteristic Lithuanian creations of great value; he placed Lithuanian literature in a sphere of livelier and more creative work and made idealism his watchword." (3)

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3. Zigmantas Kuzmickis, Lietuviu literatūra (Lithuanian Literature), Vol. V (Kaunas, 1934), p. 131.

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Although a personality like Canon Tumas-Vaižgantas cannot be fully understood except in its entirety, only the literary aspect of his creativity will be treated in this context. His belletristic writings stand under the influence of both Russian realism (Turgenev, Tolstoy) and of Polish romanticism (Mickiewicz, Kraszewski). Both trends are intertwined in his works. If we take his most important book, Pagiedruliai (Rays of Light), we see that the source from which he creates is his home village, his parents, the people close to him, and above all the nature of the Lithuanian countryside. And when the poet writes at the end of a legend: "it is pleasant and homely in Lithuania not only because it is so full of variety--but also because the land is interesting and enveloped in mystery. Its nature is a single, complete and perfect /271/ testimony to antiquity: you must learn to read it" (4) --this attitude towards nature dominates also the people of his stories, who form an inseparable unity with nature. (5)

The subject matter of the belletristic writings of Vaižgantas is very extensive. It almost gives us a chronicle of the development of the country in the nineteenth and twentieth centuries. The Lithuanian village appears in his books in an ideal light, and in one place Vaižgantas characterizes his position himself with the words:

"Our folk art is tender, idyllic; it loves neither what is gruesome nor what is nakedly realistic. To portray poverty would not be fitting

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4. Writings, Vol. IX, p. 113.

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5. Cf. here the introduction by Mykolaitis-Putinas to Vol. X of the Writings (Kaunas, 1929), p. 17.

*538 "Above all it is necessary that each person in his soul cultivate true humanity, clarify his consciousness, deepen his feelings, purify his inclinations, strengthen his morality, hold in honor and nourish love and reason, and awaken his conscience." For "a people can only survive when it has spiritual and moral life which it cherishes and strengthens, even though only one single person did this." Among the dramas in which the idea of such a deepening stands out most clearly, we should mention first the dramatic trilogy Amžina ugnis (Eternal Fire), which appeared in 1913, an apotheosis of ancient Lithuanian religion, mystically introduced and concluded by the morning and evening songs of the flames; as well as the trilogy Probočių šešēliai (Shades of the Ancestors), written earlier but not printed until 1908. Here he pictures various phases of Lithuanian history, but the totality of the external events presented here becomes in the end a symbol, as in nearly all of his works.

Of his dramas it can be said quite in general that they do not correspond to what is understood by "dramas"; that is, they contain no conflicts and intrigues and thus also no solutions in the usual sense. They are poems in dialogue form, written sometimes in verse, sometimes in animated prose, filled with enthusiasm and optimism. Even their titles are characteristic: Jūrų varpai (Bells of the Seas), a mystery in three acts, 1920; Žvaigždžių takai (Paths of the Stars), a fairy tale drama, 1920; Likimo Bangos (Waves of Destiny), 1922; and others. Vydūnas gained influence on the aesthetic and ethical development of Lithuanian artistic life and above all on one section of the youth through his poetic, and perhaps even more through his philosophical and contemplative works and essays. (9)

●113 9. Among the philosophical-theosophical works of Vydūnas may be named: Mirtis ir

.113 kas toliau? (Death and What Then?)--Slēpiningoji žmogaus didybē (The Mysterious Majesty of Man)--Žmonijos kelias (The Way of Humanity) and others. His book Litauen in Vergangenheit und Gegenwart, which appeared in 1916, became known in Germany. The two publications Deutsch-litauischer Wortschatz, 1916, and Führer zur Erlernung der Anfangsgründe der litauischen Sprache, 1924, promote the teaching of the Lithuanian language. In these little manuals Vydūnas employs his own spelling system, which differs from that officially prescribed.

538* /274/ If Vydūnas occupies a unique position in Lithuanian literature both as a personality and as a poet, two further prose writers, who also belong to the prewar generation, lead us back into the realism of the present. Jonas Biliūnas (1879-1907) is the author of numerous tersely written short novelettes and tales. Born into a period astir with revolution, inwardly upheld by a strong social feeling, he was already the leader of a socialist student group at the gymnasium in Libau. Later he was even expelled by the University of Dorpat because of participation in student disturbances, and then took an active part in the socialist movement in Lithuania. An inner transformation was brought about by a visit for study in Leipzig in 1903, his marriage in the following year, and his move to Zürich. Here he studied literature and the history of art, renounced politics completely, and dedicated himself entirely to literary activity. The last two years were the most fruitful for him. In 1907, like many other Lithuanian writers a victim of misery and privation, he died of consumption.

The artistic development of Biliūnas progresses from the pure socialism and materialism of his youth ever more strongly to an idealistic interpretation of life, from external presentation to psychological depth. His last works are veiled in resignation. His short stories are written in a concentrated style, which is graphic and effective. Their subject matter is formed by the fate of those who are disinherited and rejected by life, presented by the author in all their somber reality. One of his best tales, "Liūdna pasaka" (Sad News), deals with the revolution of 1863.

Vienuolis-Žukauskas (born 1882) belongs today among the best known writers of the country. He treats principally problems of the present, so that the progress of the intellectual and political /275/ development after the repeal of the prohibition on printing can be clearly followed in his works. Realistic and often satirical in his presentations, he combines a vision gained through wide travelling with a great gift of observation, and for that reason he also became a leader in the field of artistic journalism. Typical of his writing is the individual characterization and psychological depth of the personalities represented. Especially well known among his works are the Kaukazo legendos (Legends from the Caucasus), the novelettes Paskenduolē (The Drowned Woman) and Inteligentų palata, as well as his novel Viešnia iš šiaurēs (The Stranger from the North). Dr. G. Wirschubski actually calls him the "Lithuanian Chekhov," (10) but A. Vaičiulaitis correctly stresses that Chekhov was a foe of any kind of description of nature, (11) which plays an important role in Vienulois writing. Unquestionably, however, a dev-

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[113] 10. Dr. G. Wirschubski, "Die Entwicklung der litauischen Literatur," in the periodical Osteuropa, June, 1929.

[113] 11. A. Vaičiulaitis, Natūralizmas ir lietuvių literatūra (Kaunas, 1936), p. 88.

100 poems.

536 /280/ A great artistic success has been achieved in the last years by Balys Sruoga, who has already been discussed as a lyricist, with his verse dramas Milžino paunksnej (In the Shadow of the Giant) and Baisioji naktis (The Terrible Night). The first is built around the person of the "giant," Grand Duke Vytautas, who does not make an appearance himself but determines the course of the plot through his personality; (14) the second deals with

[113] 14. The first act is printed in Horst Engert, Aus litauischer Dichtung(Kaunas, 1935), pp. 77-104 (Deutsche Nachdichtungen).

the revolution of 1905, in which it is not the revolution but the lack of understanding in wide circles of its deeper meaning and the absence of a high goal which seems terrible to the author--the night which still enveloped the people at that time. Among the dramas of the last years, the historico-biographical portrait Vincas Kudirka by Inčiura should be named. J. Petrulis achieved the greatest success with his often produced drama Prieš srovę (Against the Stream), in which the period of serfdom comes alive. Finally, the great poems of Krėvė, Šarūnas, Skirgaila, and Likimo keliais (On the Paths of Fate), which will be discussed in the next section, also have dramatic form. Enough of names! *
538 In the present context we can only give a brief survey of the Lithuanian literature of the present. Thus in conclusion only two more writers will be mentioned, who seem mature and finished enough in their art to permit a judgment, and who on the other hand can be considered as typical representatives of the Lithuanian art of the present both in their subject matter and also in their treatment of the material--Mykolaitis-Putinas and Krėvė-Mickevičius--the former born in 1894, the latter twelve years

* [see pp. 302-303, cat. 116 --Analyst]

*538 793 [565] the first World War. As a consequence, even after the founding of the state the Lithuanian clergy played a decisive role in many high state offices. From this results the extraordinary significance of this class at that time and also the breadth of the artistic theme, measured by Lithuanian standards, which Putinas treats in his novel. Concerning the Lithuanian clergyman the author writes in his preface:

> "The Lithuanian clergyman was both farmer and member of a cooperative, financier, politician, diplomat, minister, physican, and--God knows what else. He agitated at public meetings--even today he takes part in the internal deliberations of the political parties. The Lithuanian clergyman was a literary man as well--sometimes a story teller, but more frequently a poet . . .The Lithuanian clergyman, very often forced into the seminary, sometimes also enrolled out of a misunderstanding, attracted by foreign ideals, gathered within himself the most varied gifts and talents . . . And again and again one or another gifted Lithuanian priest feels the necessity to give up the priesthood . . . Here lies a whole series of sociological, religious, and psychological problems."

*538 It is only understandable that the appearance of such a realistic and at the same time artistically fashioned work would lead to lively controversies (16) which /286/ concerned less the

• 113 16. Cf. for example Grinius, "Putino Altoriu šešelyj" (Putinas, In the Shadow of the Altars), Židinys, 1933, Vol. XVII, pp. 46-53 (on the first two volumes). Further: K. Korsakas, Kritika (Criticism), the chapter "Kunigas Liudas Vasaris literatūr-

113 oje ir visuomenėj" (The Clergyman Liudas Vasaris in Literature and in Public), pp. 69-159.

538 artistic structure than the content, particularly the question to what extent the characters presented here and seen sometimes in the light of sharp criticism can be generalized--the latter, the author expressly denies when he writes:

> "He (the author) knew also that the most important figures of his novel are not typical, that they are personalities who differ from the various groups, and perhaps even exceptions."

Artistically the work may be said to represent the first real psychological novel in Lithuanian literature. It is written in a lively fashion with an excellent characterization of the personalities represented, who come to life especially in the dialogues. The plot serves essentially to clarify the inner development of the hero. Along with beautiful lyric episodes--the festival of the youth on the Aukštakalnis--psychological processes undergo an artistic analysis, characteristic of which is, for example, the last temptation of Liudas Vasaris before he takes the vows: years ago as a young seminary student Vasaris saw the picture of a naked slave girl in an illustrated magazine and discussed this picture with the cynic Variokas, who later left the seminary; he is fatigued and distracted by recollections.

On this day, after the common evening prayer, while the rest of the clerics went away, the six remained behind for the usual brief conference with their spiritual father. Their spiritual father spoke about the meaning of their confessions on the following day. But Vasaris from the bench and saw in the glow of the red lamp a tall, black figure before him.

--Why don't you go to bed?--said the spiritual father to him. --You should not exert yourself like this. You are shaking and moaning like a sick man. Is something wrong?

Laboriously Vasaris began to think over what had occurred he was dizzy, but he felt light, since everything had passed.

....

That night Vasaris slept the sleep of the dead. On the next morning he still had a slight feeling of dizziness, and during the first meditation he slept with open eyes . . .(17)

17. Vol. I, pp. 351-358.

/292/ A second novel of his author, Crisis, leads directly into the events of the present, the great revolution that is going on in all spheres of life. (18)

18. At the time this book was completed the work was not yet available in book form.

Basically different from Putinas, but in his production just as, or perhaps even more, characteristic of what we can describe as typically Lithuanian, appears the somewhat older Vincas Krēvē-Mickevičius, born in 1882, a university professor like Putinas, for many years dean of the humanistic faculty, and a folklorist whose collections of fairy tales, sagas, and songs have also made a name for him in the scientific world. (19)

19. We may mention, for example, Dainavos krašto liaudies dainos (The Folk Songs of

113 the Province Dainava) (1924). --Sparnuočiai liaudies padavimuose (Winged Creatures in Folk Tradition) (1933). --Aitvaras liaudies padavimuose (The Aitvaras in Folk Tradition) (1933). --Dzūkų poringēs (Folk Tales of the Dzūkijans), and others.

538 Vincas Krēvē is the creator of a neo-romanticism that is nourished from the living depths of the folk saga. At the same time he is also a realist, even a naturalist in his psychological tales, which deal with the Lithuanian village of the most recent past.

Krēvē has listened deeply to the world of old sagas and heroic stories which he found still alive today in his home province of Dzūkija. They became for him the foundation of his dramatic poems Šarūnas, Skirgaila, and others. Probably the most important is the poem of Prince Šarūnas (1911), which introduces the reader to the time before the battles of the religious orders. But this Lithuania has nothing realistic about it, historical coloring is unimportant to the author, and his poem takes place "in very ancient times"; it is a mysterious land, as it is reflected in the old sagas, and its people are doers and dreamers at the same time, mystically related to the events and the secret of nature. Mystical and mysterious, a primitive man, passionate, revengeful, an enemy of Christianity, nourished completely from the elemental qualities of his nature, is Šarūnas, the prince, who wants to overcome the local princes of his country, unite the land of Dzūkija, and establish himself as the sole ruler. Bold and ambitious in his plans, also a friend of poetry, Šarūnas is, on the other side, the man who longs for love and happiness. To these two /293/ sides of his character corresponds the double tragedy of his fate: he is unable to realize his 538x ambitious plans and must leave them to his heir, Mindaugas; and he meets disaster in his personal fate as well, when, blinded by jealousy, he slays his noble wife Voverē. To be sure, this family tragedy only forms a border around the basic idea of the poem--the uniting of the land of Dzūkija.

"Only one sun stands in the sky, only one ruler shall be in Dainava, or the earth will not retain me alive."

Beside Šarūnas the drawing of the other charcters in the poem pales; he himself is represented above life-size, the way the old folk sagas portray him. (20) The poem is written in lyric language.

A second historical poem of Krēvē--Skirgaila (1925)--forms as to period and content of 538x 536 ideas a sequel to the first. The drama in four acts is based on the relations of this Grand Duke to Poland and the German orders. In the center of the plot stands the daughter of the prince of Lyda, Ona Duonutē, who is loved by the German knight Keller and loves him in turn. In the second act there is a clash between Skirgaila and the knight. Skirgaila forces the princess to become his wife, and through this marriage unites her land with his. The climax of the drama is formed by the third act, in which the grand duke fights a difficult inner battle. He sees the importance of the old pagan gods and the power of the Christian God, he feels himself politically threatened by Poland as well as the orders, and he sees his marriage endangered by the love of his wife for the German knight. Finally the feeling of revenge gains the victory. In the last act

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20. Cf. here Krēvē's scholarly investigations on Šarūnas, printed in Mūsų tautosaka (Our Folk Poetry), Vol. I, pp. 90-123. [113]

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793 771 from a clairvoyant vision, they mediated the disclosures of the deceased, convoked the people for gatherings, when such revelations had been received, in order to make them known, in order to arrange festivals, and in order to determine the sowing and the harvesting time. The priests were, therefore, the spiritual leaders of the people, who guided life into its everyday activities from the vantage point of their knowledge of the cosmic interconnections. They were acquainted with the influence of the moon on all births and with the return of the souls after death into its sphere: "that which has died off, which is laid as a seed kernel into the soil of another world," as Creuzer expresses it; an insight, it would appear, into the process of every re-
[796] newed life on earth. A special festival in autumn, the festival of the consecration of the goat, seems to have been an exoteric parallel to the initiation rites in the mystery cults; for on this occasion the priests recited the traditions from the history of the people and absolved the
[821] people of sin. After the harvest a god's image was every year broken and renovated; by this was expressed the experience that the spiritual forces of the cosmos turn towards and away from the earth in the rhythm of the year, and that in winter they collect themselves, renew themselves, in order to be able to come streaming to the growing plant world in the spring. Present-day harvest practices are the final dying echoes of such knowledge of the spiritual forces, vivifying and emanating, that permeate the world and all its parts.

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